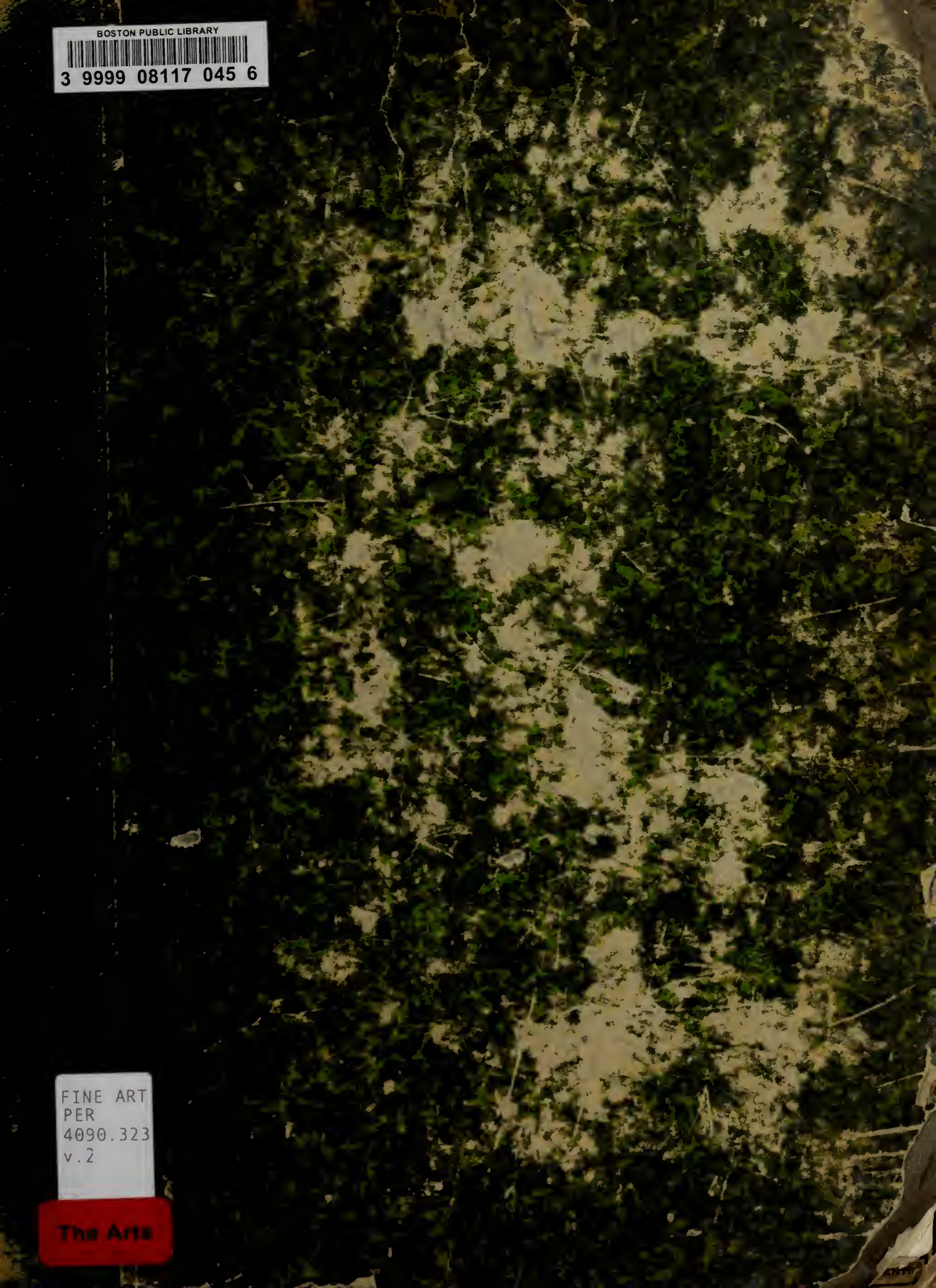
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VOL. II APRIL, 1906 NO. 1

INDOORS AND OUT

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DEVOTED TO ART
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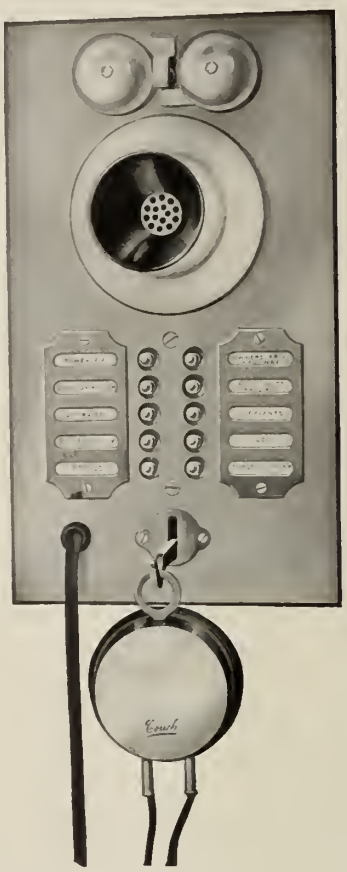
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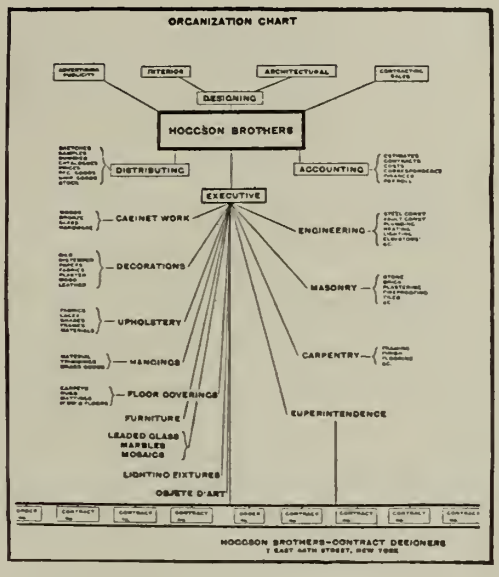
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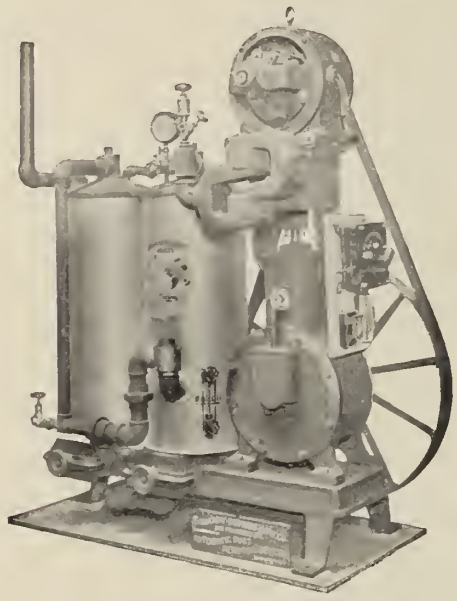
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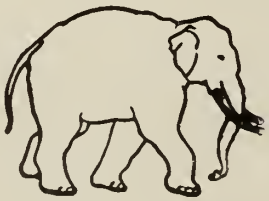
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Arena where International Athletes are about to Compete.

The Pan-Athenic Stadion at Athens

(*See page 21*)

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Indoors and Out

A Monthly Magazine devoted to Art and Nature

Vol. II APRIL, 1906 No. 1



PORT SUNLIGHT

An Industrial Village of Beautiful Cottages near Chester, England

By J. G. H. Northcroft

Late Secretary of the Garden City Association

Illustrated with Photographs by Thos. Lewis

Part I



SOME years ago, in an obscure Lancashire town, a sturdy boy of nine years was deeply interested in the architecture of a lean-to rabbit hutch in course of erection in his father's back garden. He had given much thought and labor to the work. But in a year he was dissatisfied; the hutch appeared capable of extension, and accordingly it was enlarged till several boys could stand upright within it. Twelve months later this young builder undertook a daring experiment. He covered the roof with soil to the depth of about six inches, and planted oats therein with the object of raising food for the growing stock of rabbits. And the oats flourished bravely through the spring and the early summer, but soon withered away in the fiercer heats. What this experiment might have done for English agriculture it is impossible to say; it might have inaugurated a new era in roof gardening. But, at least, it indicated the quality and tastes of the boy, William H. Lever, who afterwards founded the village of Port Sunlight.

It was not merely the desire on the part of a great firm to house a majority of their employees near their work that gave birth to this industrial village. This certainly was a main factor in the undertaking; but, with the boy who built the rabbit hutch, other considerations had weight.

The works of Lever Brothers developed at Warrington in 1886 out of a small grocery store.





Cottages at Port Sunlight



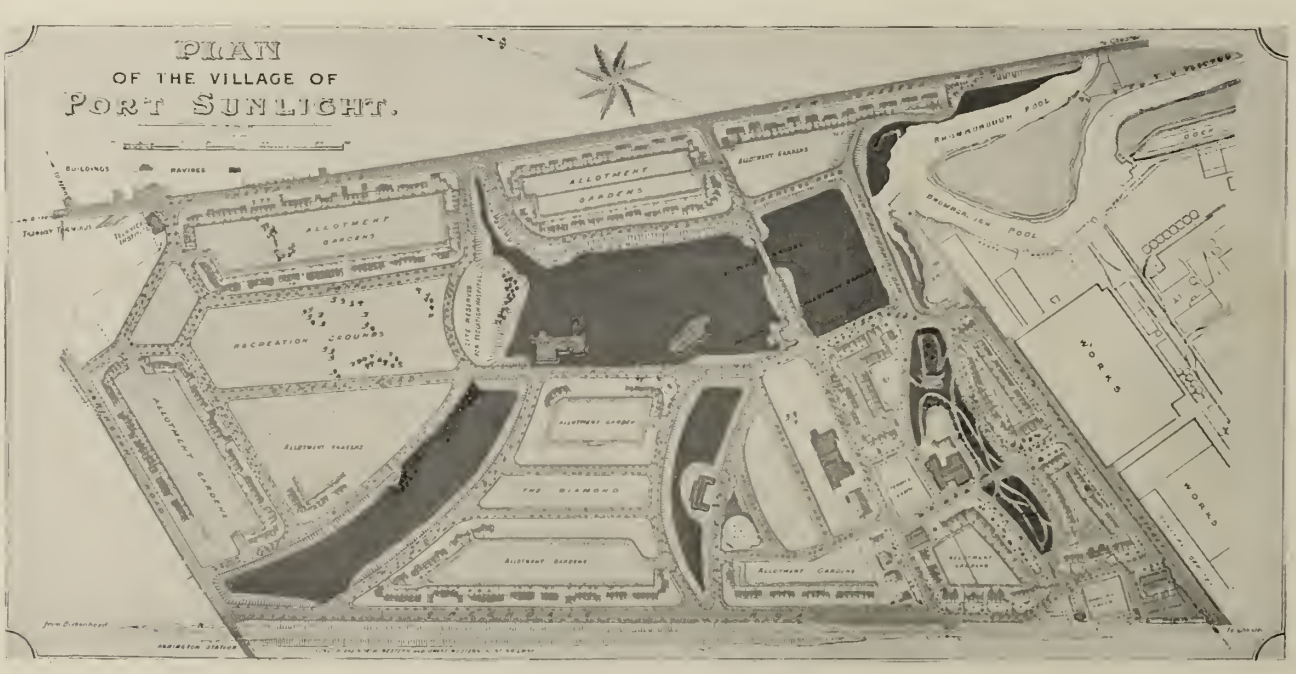
"The Dell," a Natural Ravine of the Park

In less than two years the place was too strait for them, and it became necessary to seek a wider sphere as the center of their operations. In choosing a new site three considerations were necessary, cheap and abundant land, nearness to a railway and facilities for water transport. Finally the river Mersey was selected as the most promising locality, and a tidal arm of that river, named Bromborough Pool, became the scene of the new wharves and warehouses, while the acres inland from it on the Cheshire coast were chosen as the site for the works and an industrial village.

The village was not the amiable afterthought of a wise manufacturer; it was part of the original scheme. Fifty-six acres of land were first purchased, of which thirty-two were set apart for the village. Other land was added later, till now some ninety acres are occupied by the business and one hundred and forty by the village.

In passing we may well note the value and significance of the step that had been taken. Instead of trying to make their first location at Warrington serve the needs of their rapidly growing business, this firm, with great foresight and courage, took the only wise course of decentralizing their industry, thereby escaping the unsatisfactory attempt to extend their works within the restricted and heavily taxed area of an existing town. There can be no question that along these lines lies the only hope of a satisfactory solution of present urban congestion in England, satisfactory alike to employers and employed and offering the best opportunity that architecture can obtain for the exercise of its beneficent functions.

We are concerned here, however, not with the industrial side of the enterprise, but with the archi-



The Plan of the Town.









Rows of Cottages at Port Sunlight



"The Bridge Inn," the Village Hostelry



House Renting for $1.50 a Week



A Trio of Cottages

tectural and social. And in this regard another feature should be noted. The whole area was planned out from the start. There was no haphazard growth. The plan of the works and the lay-out of the village were first considered, the original scheme being added to as more land was acquired. The ancient lack of foresight was happily ignored, the "Topsy" principle of urban growth discarded; and herein Port Sunlight stands as an effective protest against the obsolete and hurtful methods that generally prevail.

The accompanying plan of the village calls for but little explanation. It will be understood that much of the land was marsh, and some of it was periodically under water, by reason of its proximity to Bromborough Pool. These ravines have been filled up to a distance well above high-water mark; a stout dam, crowned by a good road, was carried across the end of the Pool. The ravines were planted with grass and trees, and in various sections became small parks and extensive recreation grounds—quite one of the features of the village.

They are indicated on the plan by the more darkly shaded portions.

These ravines served another good purpose, under skillful treatment, by determining the curve and direction of the roads which, while making direct and short ways to such important points as the railway and tramway termini, generally follow the lines of the embankments. The ravines have also given opportunity for the erection of the Victoria Bridge and the Dell Bridge, graceful and substantial structures, that give distinction to Bolton Road and Bridge Street, two of the main thoroughfares of the village.

The village is bounded on the west by the London & Northwestern Railway line from Chester to Birkenhead, and it is worthy of note that none of the houses have their backs to the rail-

way. It would be well if this feature of estate development were more generally observed, both on financial grounds and in the interest of the traveling public. The eastern boundary of the estate is formed by the main highway from Chester to Birkenhead. In the lay-out of the roads a simple rule of giving one foot of sidewalk for every yard of roadway has been followed. The widest thoroughfare has a roadway of twelve yards and two sidewalks of twelve feet each ; but the general width is forty feet, or eight yards roadway and sixteen feet for sidewalks.



Gladstone Hall, the Men's Dining Room

Of the public buildings at Port Sunlight the one of most importance to the visitor is probably the village inn. It consists of a basement with kitchens, cellars, servants' bedrooms, etc.; a ground floor, with bar, dining-rooms, sitting and tea rooms, with two verandas on the inner side of each wing, and a first floor consisting of the landlord's apartments, guests' bedrooms and a large assembly-room.



The Men's Club and Bowling Green

Gladstone Hall was the first public building erected at Port Sunlight, and was opened in November, 1891, by the great statesman after whom it is named. It is an unpretentious structure, appropriate as a village hall and admirably suited for its purpose. Two dining-rooms about upon the central hall, one for male and the other for female clerks who reside outside the village. The building is used for concerts and other public meetings and for Sunday-afternoon popular conferences. But this hall was very early found to be too small for the needs of the village, and has been supplemented by a new and more ambitious building, known as Hulme Hall, erected, as was the former, from Messrs. Owen's designs.



Annual Flower Show in Hulme Hall

Hulme Hall indicates the recent tendency in Port Sunlight architecture to become more elaborate and more



Six Best Scholars of the Week
Having a tea-party in the classroom of the Port Sunlight School

extravagant in the choice and use of material. The illustration, showing one of the wings during the annual flower show, gives the impression of a city assembly hall. And yet it is difficult to see how the architects could have avoided this, seeing they had to furnish dining accommodation for not less than fifteen hundred people. It is used every day by about this number of women and girls, and the cooking and serving arrangements are simply admirable.



Christ Church

The building of which Port Sunlight is most proud is its School. This is one of the most complete and up-to-date educational structures in the country, and combines in a high degree architectural taste with utility. The accompanying illustration will indicate its human service without further comment. Here center all the social activities of the village. Pending the completion of the church, divine service is conducted in the main hall and social and educational meetings are frequent on week-day evenings. The exterior is of local stone, the interior woodwork of light oak throughout. Both school and class rooms are fitted with every appliance for efficient education. Recently further school accommodation was required, and new buildings were erected in Church Drive. The combined schools now provide accommodation for thirteen hundred children, and the education is of a thorough and sensible character — quite free, of course. It is possible for the son or daughter of one of Lever Brothers' employees to enter the kindergarten class at Port Sunlight and to go through the various standards till he or she matriculates at Liverpool University. There is also a Technical Institute, a substantial and appropriate structure, where classes in mechanics, chemistry, engineering, etc., make for the greater efficiency of the village youth of both sexes.

In referring again to Christ Church, not yet completed, it may be of interest to quote the *dictum* concerning it of Mr. Lever himself, as indicating the leading principle on which all building at Port Sunlight has been done: "I can only say that the aim and intention have been *to produce an honest piece of work*, worthy of the purpose for which it is intended, with every detail, both inside and



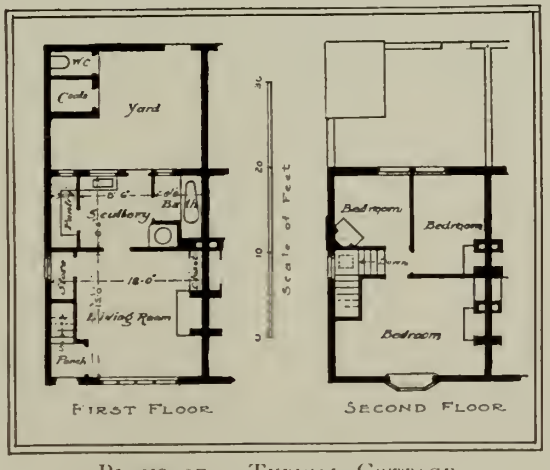
Façade of the Theater at Port Sunlight
The only open-air theater in England

outside, speaking of thoroughness and truth, and with such ornament only as would add dignity to the building and produce a feeling of reverence in those worshiping within or viewing it from without." The church will seat from eight hundred to one thousand people, and will cost about £40,000.



Cottages Renting for $1.25 a Week

To Port Sunlight belongs the credit of having the only open-air theater in England. It is built near one of the ravines, the sloping banks of which allow of a perfect arrangement of seats on the lines of a Grecian theater. Though in the uncertain English climate such a building can hardly hope to be used for more than three months of the year, its erection may possibly be justified on the score of economy as compared with an inclosed building, and it may also be vindicated by a laudable desire to make the most of our outdoor opportunities for entertainment.



Plans of a Typical Cottage

One of the best-looking buildings in the village is the Men's Social Club, a detached, half-timbered structure, whose red-tiled roof stands in pleasing contrast to the surrounding trees. It gains greatly from its situation at the corner of the bowling green, an acre and a half in extent, and is evidently one of Messrs. Grayson & Ould's most successful pieces of work. Ample accommodation is provided in the billiard, reading and other rooms of the club for its members, who are drawn not only from the rank and file of the workers, but also include such august personages as managers and, on occasion, directors of the company. An eight-hour day is the rule in the works, and the women work three hours a week less than the men, so that fair opportunity is given for good use, not only of the Technical Institute, the Free Library and the Social Club, but also for the gardens and the swimming pool, gymnasium and football and cricket grounds, on the attractions of which space forbids us to dwell.



A Junction of Winding Roads

Cottages renting for $1.00 a week, exclusive of taxes. In one of these is the headquarters of the Arts and Crafts Guild

At this point, however, one feature of the artistic and recreational life of the village may appropriately be mentioned. I refer to the Home Arts Guild, managed by Mr. Blomfield Bare, F. R. I. B. A., who is in charge of the Arts and Crafts School founded by Mr. Lever. Last

June an exhibition was held. It was opened by Sir Martin Conway, Slade Professor of Fine Arts at Cambridge, who said some wise and graceful things about both art and amateurs, thus encouraging the latter: "It is out of the amateur that the artist arises, the professional only appearing when economic conditions render it possible to subdivide duties and interests. Therefore encourage art in the home and give the amateur every chance." This is what they do at Port Sunlight in embroidery classes, design, wood carving and metal working. In such ways the villagers' winter evenings are made beautiful and productive, and, indeed, if leisure hours in summer or winter go unemployed in this industrial village it cannot be for lack of opportunity both indoors and out.

(*To be continued.*)

Club and Hotel Kitchens in New York

WORLDS UNDERGROUND WHERE COOKS OF MANY NATIONALITIES PREPARE EVERY KIND OF FOOD BY MEANS OF EVERY MODERN DEVICE

BY JULES LE FRANC

OF the occupations esteemed by man great is the sacrifice to the pleasurable process of eating. Even frugal palates are the chief concern of frugal households. To feed an epicure must many of his fellows labor. When one goes a-journeying the more fastidious one becomes, and the traveler who has not the imagined needs of the hypochondriac whets his appetite to a critical edge that requires the constant ingenuity of *chefs* to approach. Wide experience with capricious tongues and great expenditure of money can alone meet the demands of the traveling public with hope of success. Dining-cars are often run by railroads at a loss. Vessel owners look upon feeding passengers as a costly necessity. Most hotels of large cities profit nothing from their restaurants; in many houses activities below stairs cause actual loss.

In New York City, with hotels such as the Waldorf, the Manhattan, the St. Regis and the Astor, the case is different, while Sherry and Delmonico have developed their restaurants to a perfection which has brought them prestige and corresponding profit. But the fact remains that the return from a restaurant is precarious and, being so, is the subject of much concern to the managements of the varied resorts of the public.



MAILLARD'S KITCHEN

Floored with cement; the walls of brick painted white

The success of a restaurant depends largely upon the plan and arrangement of the kitchen. Talk to any experienced *restaurateur* about that part of his premises, and he will expatiate with authority upon every detail of its equipment. An outsider, however expert he may call himself, offers advice at his peril.

Whatever number of stories a hotel displays above the street, the business of the enterprise goes on in those below the pavement. And so hard pressed is the city hotel for space that every foot the laws allow the owner to reach under the sidewalk is eagerly seized. The bakery of the new Hotel Belmont, for example, is under the pavement at Park Avenue and 42nd Street, and one of

the big ovens is built directly on top of the Subway as it makes the corner in front of the Grand Central Station. Thousands of hungry passengers ride under it daily unmindful of the toothsome store above.

THE PRINCIPLES OF ARRANGEMENT

of hotel kitchens are as simple as they are important.

Nearness to the dining-room to be served.

Free communication, enabling waiters to reach, without collision, the different departments at the proper stage of the meal.

Oversight for checking the price of orders.

The division of the kitchen into distinct parts where different classes of food are kept or prepared.

Every precaution to keep uncooked food cold and cooked food hot.

Every safeguard for cleanliness.

Adequate ventilation.

These are axioms. If putting them into operation is difficult, if the kitchen when completed is the picture of complexity, it is because a score of stories above must be held up, heated, lighted, ventilated, and piers, ducts, elevator and other shafts must pass through and interrupt the open space of the kitchen.

The kitchen should not be removed more than one floor from the dining-room, grill-room or café to be served. Dumb-waiter communication is unpracticable, as it cools the food. The human waiter must have free access to the kitchen, and so speedy that he shall spend the greatest possible time in the dining-room within call of patrons. Having dropped his written order in a tube, he must go to the proper place in the kitchen to obtain it when prepared. On his way to the ranges he should pass the counter, near the kitchen entrance, where bread and relishes are supplied, for he must be placing these before his customer while the fish or meat is being cooked. As he starts up the stairway he must pass the checker, who places the price upon whatever he is serving. For salads he must be able to reach the salad department with



THE KITCHEN OF A SMALL CLUB

The floor of linoleum; the walls of white tiles. Novel and attractive arrangement of closets. Designed and executed by Hoggson Brothers, whose contract covered every feature of the building work, from the drawing of the original plans to the purchase of the equipment, including cooking utensils



AUTOMATIC EGG-BOILING DEVICE

At a desired length of time the receptacle holding the egg is lifted from the boiling water by the falling of a weight



A Well-arranged Restaurant Kitchen

The floor of cement laid in squares; the walls plastered; tables are entirely of wood. All steam pipes covered with asbestos

consumer in the shortest space of time and at the least cost.

THE KITCHEN PROPER in the newest hotels is a space about 150 x 200 feet, floored with red tiles and the walls, where exposed, tiled in white. The ceiling is 14 feet high. At the entrance is the *chef's* office and near him the *garde manger* or principal refrigerator for the storage of meat. Along one side are from 50 to 100 lineal feet of ranges adapted to coal, gas and charcoal. In front of these are the cooks' tables, in the steel tops of which are sinks, *bain-maries* and steam tables. Underneath are steam plate-warmers. Above the cooks' heads are racks, on which is hung a picturesque array of copper pots, skillets, saucepans and kettles, and above this again is the elaborate system of ventilating ducts which carry off the smoke and

equal ease. For wines and liquors he must go to the bar of the kitchen, which is distinct from the bar above that serves the strolling population of the hotel. For pastry the pastry kitchen must be reached, and for ices the ice cream department. As used dishes are taken from the meal table they must be disposed of quickly by the endless and always moving conveyor that takes them to the dish-washing machines.

Having studied this practical routine, good results in planning and operating a hotel or club kitchen can only be obtained by co-operation of steward and architect with a view to reducing distances and expense of labor and maintenance. Kitchens such as these are simply manufacturing establishments, selling to a market a few feet above them; and they must be devised, as all factories are devised, to deliver a perfect product to the



Kitchen of the Café Savarin

The floor of terrazzo; walls of plaster; tables of wood covered with copper. At the checker's desk an elaborate arrangement of tubes through which orders are sent to the kitchen



THE KITCHEN OF THE DOWN-TOWN CLUB

The floor of terrazzo and the ceiling of embossed metal



KITCHEN OF THE NEW YORK ATHLETIC CLUB

Floored with cement and wainscoted in plaster painted a darker tint than the wall above. Ventilated by means of exposed ducts. This kitchen has an unusually high ceiling.

odor from every appliance where heat is generated. Near the main kitchen and about one-half its size is the

SOUP AND ROASTING DEPARTMENT

provided with stock, soup and grease boilers and an oven for roasting fowl or large joints of meat. Such an oven in the new Belmont has a capacity of 1,000 pigeons or 300 chickens or 16 large ribs of beef. The boilers are huge copper affairs, double jacketed, and some of the spits for roasting meats are turned by electricity. This department contains its own refrigerator, in which is kept all uncooked food prepared here. In the

VEGETABLE DEPARTMENT

are found the greens, the fruits and other products of the soil which come to the markets of New York from all the surrounding country. This food is inspected, cleaned and trimmed by expert hands; much of it is peeled by machinery and then cooked in iron steam boilers.

THE BUTCHER SHOP

is a city market in miniature, and is located near the main refrigerator. Walls and ceilings are spotlessly white as are the wood cutting blocks and the marble tables. There is direct communication between this room and the incinerating plant which the newest and largest hotels have in one of their several sub-basements. Large fish are often prepared in the main kitchen, but kitchens completely planned have a special department for this.

THE OYSTER ROOM

is where shellfish are prepared, and is equipped with a clam chowder boiler, a steamer, an oyster stewing apparatus and a large oyster grill and broiler, the last being run by gas. One of the most interesting departments is

THE BAKERY

This has an immaculate appearance and a pleasant odor. The dough is mixed by machine and



DELMONICO'S KITCHEN

Not the most recent type of kitchen. It illustrates the disadvantage of supporting piers when they come in front of the ranges

kneaded by hand. Broad tables await the skillful baker who is to work it into innumerable forms. The process is completed by the ovens. The capacity of these is equal to that of a room 12 x 14 feet. They are built of brick and completely clothed outside with white tiles. In an aperture of the wall is an electric lamp, which the baker can turn and flash like a search-light across his browning crop of pies or loaves.

THE ICE CREAM DEPARMENT

is usually near the bakery and has different freezers for American and French ice cream. These machines are each run by an electric motor. The cream when made is stored in a cold box, the top of which has round apertures to fit the cans inserted. Ammonia cold coils surround them below, and by removing a thick lid the server reaches the different cans.

THE CONFECTIONERY SHOP

is the scene of many feats of culinary legerdemain, as may be termed the table pyramids and centerpieces, the baskets and bouquets of fruits and flowers, all done in vari-colored sugar and which ornament the banquet table. On special occasions special things must be devised, and the one in command of this room must be an artist in form and color, skilled in satisfying a species of imagination and fancy which is occultly appealed to through the stomach.

In addition to these departments, where the chief classes of food are prepared, there are innumerable booths and counters where dishes of a lighter order are made ready for the hurrying waiters. Sandwiches and salads, for example, are prepared near the *garde manger*. Coffee urns and roll warmers, griddle and waffle ranges, toasters and egg boilers, must be located where their products can be most conveniently delivered to the rooms above. When it is remembered that each of these groups must have its refrigera-



KITCHEN OF THE HOTEL ASTOR

A view from one end of the long range. Opposite are steam closets. The floor is of red quarry tile. Efficient system of ventilation. One of the best arranged and equipped of modern hotel kitchens. Clinton & Russell, Architects



THE KITCHEN OF THE HOTEL MAJESTIC

The floor of cement: tables entirely of wood. Position of supporting piers before ranges inconvenient. Ventilating system concealed

tor as well as its steam cupboard, it is not difficult to imagine the cost of labor and money in installing them. From each moisture must be drained from below and smoke and odor taken from above.

THE DISH-WASHING MACHINES

are at the base of the conveyor bringing the soiled dishes from the serving pantry. The china closet appears rather as a china store with a quickly moving stock. Silverware is kept within wire guards and attended by industrious buffers or polishers. Thus far we have dealt largely with the preparation of food.

THE GREAT STOREROOM

upon which that process ever draws is as large as many a city grocery store. Tier upon tier of shelves reaching to the ceiling propose the most varied programme for man's digestive apparatus that an inveterate gourmand could devise. Specialties of many lands are labeled in as many languages, the shapes of parcel and jar are not to be classified.

The wine-rooms are usually on a floor below the kitchen and have their temperature and light accurately controlled. The product of the ice manufacturing plant is turned into the ice storage-room, where there is a motor that runs the ice crusher, the ice cubator and the ice shaver.

Thus human ingenuity has been taxed to render efficient the eating department of a modern city hotel. No one will undertake to name the devices which might be used to advantage in such a kitchen to-day, nor those which will become a necessity to-morrow. A feature added, a dish perfected or a process quickened places a new hotel far beyond its predecessors. A new device eliminating labor increases the chance of financial success. This elaboration requires space, and future hotels will have more and yet more stories underground. In these is an electrically lighted world by itself, as remote from day as the bowels of an ocean liner. Here an army of two or three hundred men shout and labor under command of *chef* and steward, ready by day and night to answer the call when strollers on Fifth Avenue say, "Let's have a bite to eat."

Sun-Shaded Walks

Arbors, Pergolas and Trellises Properly Employed to Shelter the Paths of the Garden

By Loring Underwood

THERE are many interesting varieties of arbors suitable for formal and naturalistic gardens. Pergolas, trellises, bowers, or arches over pathways are all near enough in appearance and purpose to be called "arbors."

The word "pergola" has lately been revised to include many such semi-architectural features, —features that add variety and charm to a garden by making an attractive support for flowering vines and climbers, and by thus covering walks and pathways and making shady and airy tunnels. One might hardly be expected to distinguish between an arbor and a pergola, unless it may be said the former has come to be considered as having a pointed or domed roof, whereas

THE PERGOLA IS FLAT ON TOP

with beams or poles interlaced overhead. *Pergola* is an Italian word that was once given to a variety of grape that grew in Italy. Gradually this word was used to distinguish the arbor upon which the grape was grown, until the use of both grape and arbor became so universal that the term was applied to any covered way, whether or not it was clothed with the vines of this particular grape. The writer can recall many country places where arbors of the pergola type have been misused in such a manner as to disgust any person who has a knowledge of the fitness of things.

In Elizabethan days arbors were often called "green galleries" or "pleached alleys"; these terms being applied to series of arches upon which trees were trained, until finally the entire pathway became as a living tunnel so sturdy as to need no support. This is a type of arbor rarely seen, and the fact is to be regretted, because nothing could be more striking and picturesque in a garden. All that is needed is patience and care in pruning the trees into an arched form. There are many quick-growing varieties, such as the willows, buckthorns or even fruit trees that readily lend themselves to this treatment, and one would have to wait but a few years before their branches would be so thickly joined overhead that the arbor proper could be removed. The time required for this arbor to build itself, as it were, will not discourage the true lover of ornamental gardening. He knows that the enduring charm of a garden does not come from things that are planted for immediate effect. The pleached alley previously described is the only form



A Pergola at Capri



A Division Fence and Pergola Combined

of arbor where temporary construction is permissible.

No matter what form it may take, whether it is flat on top like a pergola, or domed like a series of arches.

THE POSITION OF THE ARBOR

in a garden must be carefully selected. The raising of vines and climbers is not alone excuse enough for its being.

It should lead to some object like a summer-house, a bench or a fountain; or it might connect one part of a garden with another, or act as a screen, much as would a hedge between a flower garden and the kitchen garden. The accompanying illustration of "A Division Fence and Pergola Combined" shows one of this type that has a fitting appearance, although vines have not yet been trained upon it. Flowering vines and climbers appear to the best advantage when trained on the posts and crossbeams of an arbor, and the glimmering light and shade that plays along this covered way makes it a charming feature of garden magic. The massive and dignified

PERGOLAS SEEN IN ITALY

are generally made of large stone or cement columns, with stout rough-hewn or natural poles overhead. Often these columns are not of the true classic order, but are roughly put together with small stones or brick and plaster, always, however, with a careful regard for good proportion and symmetry. In planning the erection of any sort of an arbor one should not lose sight of the fact that it must be of such architectural design that it will be pleasing to look at, even though not clothed with vines. This is the true test of all well-designed garden accessories of this nature. No amount of greenery and flowers can give them a perfect appearance unless they are well designed in the beginning.

THE SPACING OF PERGOLA COLUMNS

and rafters demands more careful consideration than is generally given. There is rarely any reason for placing the uprights nearer together than eight feet, both lengthwise and transversely, and if they are eight or nine feet tall the pergola will be made up of a series of cubical sections that will give a pleasing shape to the whole. If the structure is to span a grass walk, it is important that the vines should not grow so closely together



Wall Pergola in the Garden Studio





Typical Examples of the Italian Pergola



An American Pergola of Wood

as to make a dense shade; therefore the rafters should not be closer together than four feet. Even if it is desired to have the pergola densely covered with greenery there is really no necessity for closer spacing. The climbers may be trained on wires. Too many rafters make a cumbersome and top-heavy effect that reminds one of a section of an elevated railway, and this will be all the more apparent if the pergola is over eight or nine feet tall.

A most dignified and effective pergola can be made of wooden columns of classic design, but they should be the "lock-joint" pattern and thoroughly painted with three or four coats in order not to crack or warp from the effect of weather. The columns must stand on a foundation of stone or cement, otherwise the ground will cause a rapid decay of the wood. The illustration of a "Wall Pergola in the Garden Studio" shows one of this description. It illustrates an effective use of columns and pilasters of the plain Doric order, and it is a good example of the type of pergola that is pleasing to look at, even though not covered with vines.

The Garden Studio is a city back-yard garden where many charming garden accessories besides the wall pergola are on exhibition.

THE FOLLOWING SUGGESTIONS for the erection of a rustic wooden pergola (flat-arched arbor) are recommended. Red cedar is the most durable wood; but white cedar, the second growth of white oak, chestnut and larch are all suitable, if the posts are treated with a preservative mixture of creosote on the surface of all parts that come in contact with the ground and at the intersection of all posts and rafters where moisture is likely to collect. To apply this preservative properly the bark must first be taken off all the places where decay may occur, so that the liquid can soak into the wood. The rest of the structure that is freely exposed to the sun and air does not need treatment. Here the bark may



A Venerable Alley of Trained Trees

be left on. It is important, however, to cut off all protruding limbs or stubs close to the posts and rafters, otherwise the pergola will have a clumsy or ragged appearance that would detract from its simple and dignified outline. The uprights, which are the largest pieces of the pergola, need not be as large around as a column, but the nearer they resemble the latter in proportion the better. They look at their best when not less than eight inches in diameter at the end next to the ground, and they should taper as little as possible to the rafters; these may be as small as one-half the size of the posts. In order that the uprights may stand firmly they require to be set in the ground to a depth of four feet, or else securely fastened to a stone foundation by means of a dowel. The rafters that run at right angles to the length of the pergola should be the smallest ones of all, and they may be spaced the same distance apart as those of the more pretentious type. The illustration of "A pergola that serves as a division line between two parts of a garden" shows one that is quite open in construction,— in fact too open for the proper support of climbing vines, unless wire is used between the crosspieces so as to effectively screen from view the rear of the two buildings that show in the background.



An American Rustic Arbor



An Alley of Hornbeam Trained on Iron

THE FAULT OF MOST ARBORS of wooden construction is a light and temporary appearance caused by not using material of sufficient stoutness, and this is especially noticeable in much of the latticework of this nature. This result arises from the fact that undue thought has been given to the vines and climbers with little regard for the fitness of the structure that must support them. Unless stock of sufficient size and durable nature is used there can be little satisfaction in these arbors, for they may become absolutely useless at the end of five or six years, because of the rotten condition of the wood. Arbors of the trellis



A Pergola that Serves as a Division Line

or lattice type may be made in various designs, and one may take more liberty with their form of construction than with the pergola. However, the simple domed or arched form will be in better taste than any departure to fantastic ornamentation. One form of arbor is so simple as to be nothing more than a series of arches spanning a pathway, — arch arbors, or bowers, as they are frequently called. They may be made of wood or iron. The latter material is, of course, more durable, but its appearance is not pleasing until enveloped in greenery. One should guard against the use of most of the ready-made work of this nature. It is generally so small and flimsy of construction as to give nothing but a light and temporary appearance to a garden.

Among the many

SUITABLE VINES AND CLIMBERS

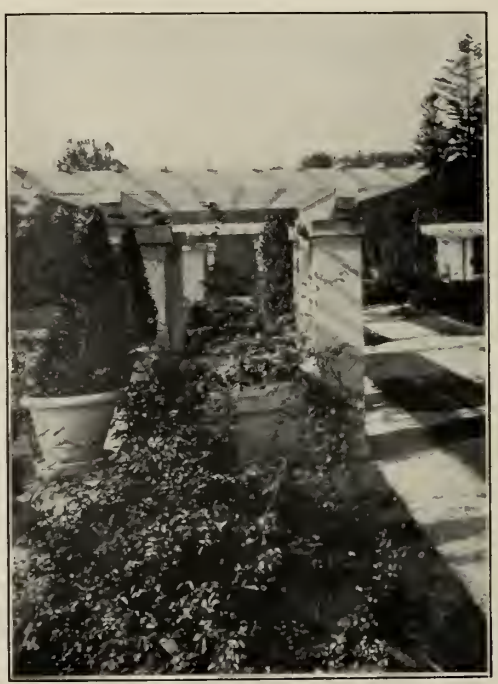
for growing on an arbor there is hardly any more beautiful than the sturdy varieties of climbing roses. Four years ago the writer planted the following twenty-three varieties on a moderately sheltered pergola near Boston.

*Baltimore Belle
*Paul Carmine Pillar
*Psyche
*Setigera
*Pink Roamer
*Rubin
*Jersey Beauty
*Dawson
*Farquhar
*Wichuraiana
*Queen of the Prairies
*Manda's Triumph
*South Orange Perfection
(White Rambler)
(Yellow Rambler)
(Universal Favorite)
(Pink Rambler)
(Climbing Victor Verdier)
Evergreen Gem
Gardenia
Gem of the Prairies
Leuchtstern
Climbing Jules Margottin

Those that are starred grew well, those in parenthesis died. The rest lived, but do not seem to have done more than barely exist. They have died back almost to the ground each winter, and have had but few scattering blossoms. All were planted in good soil and have had the best of care.

Other perennial vines and climbers that thrive on arbors are trumpet-creeper, wistaria, Virginia creeper, akæbia, Hall's honeysuckle, actinidia, arguta, Roxbury waxwork or bitter-sweet, Dutchman's-pipe, grapevine both edible and ornamental, euonymus radicans, matrimony-vine, and all the clematises.

The writer feels that he cannot condemn too strongly the impatient habit of growing annual vines with perennials in order to get an immediate effect. They will choke out the latter, and if they don't actually kill these climbers upon which the ultimate effect depends, they overpower all and retard the growth. Many annual vines are charming, but they should be given a place by themselves.



Pergola with Rough-cast Piers

If the perennial vines that are here mentioned are given the proper care, *i. e.*, plenty of food and the surface of the ground about the roots kept broken all summer, there is no reason why they should not clothe an arbor in three seasons.

To the garden lover who realizes that there is more to ornamental gardening than the mere raising of flowers and plants, the arbor or pergola may be a welcome accessory, whose semi-architectural appearance will go far toward making his garden a more livable spot, and a more interesting place to look at, in winter as well as summer. It is imperative, however, that such a fixture should fit its surroundings in plan and appearance, just as a house should fit its site.



A Pergola of Brick and Wood

THE frontispiece to this month's issue of Indoors and Out represents the Pan-Athenic Stadion at Athens in which the international Olympic games are to be held from April 22 to May 3, 1906. The structure seats sixty thousand people. It occupies the site of the Pan-Athenic theater erected by the orator Lycurgus about 330 B. C. Having been destroyed, it was rebuilt four hundred and seventy years later and in white Pentellic marble. But further misfortune awaited the pile. In the "dark ages" of Greece it was dismantled, much of the beautiful marble being burned for lime. Within the last few years it has been rebuilt at the expense of a Mr. Averof, a public-spirited citizen of Alexandria. King George himself paid for clearing the site of débris and for the excavation for the new structure. White marble was used; and the effect of so great an expanse of that building material which has for ages embellished Greece can be imagined when it is stated that the length of the course is 670 feet, the width 109 feet. The eminence which can be seen in the background of the picture at the right is the Lykabettos Hill.



New Arbors of Graceful Shape

King George has assumed the honorary presidency of the event to take place this month. King Edward and Emperor William are expected to be among the guests. President Roosevelt has taken a keen interest in the plans of the American committee intrusted to selecting our own competitors. The Greek programme rigorously excludes all but amateurs. Those now departing from America will probably be the largest team sent by any country competing. The acknowledged strength of these competitors, the varied athletic programme prepared at Athens, and the active participation of many nations will not only give an impetus to outdoor sport, but will place in the list of a nation's architectural necessities splendid structures in which such events may take place.

The New Home of the Harmonie Club

A German Organization of New York

McKim, Mead & White, Architects

IT was inevitable that the northward advance of business in the Manhattan section of New York should be the cause of many clubs, as well as private families, quitting their old quarters. The Harmonie Club, an honored institution of the German colony of the city, has been no exception to the tendency to retreat before the relentless invasion of the shopkeepers.

When the club was founded in 1852 it selected a location that would now be considered well down town. After a long stay there it moved to Forty-second Street, opposite Bryant Park, where it remained for many years. Three years ago the present site was secured, on SixtiethStreet off Fifth Avenue, near the Plaza.

The new clubhouse, of which the plans throughout were prepared by McKim, Mead & White, architects, is an imposing structure, as it must be to furnish accommodations for the club's membership of seven hundred. It is in the Italian Renaissance style, the three lower stories of white marble, above which point it is faced with semi-glazed terra cotta. Just opposite stands the Metropolitan Club, with its colonnaded façade. An open roof garden is to be added this summer to serve as a restaurant, across the front of which will be a pergola treatment screening it from the street. Balconies over the entrance will admit of hanging gardens similar to those which lent so attractive an appearance to the former clubhouse in Bryant Park.

The Harmonie Club has been slow to sanction any departure from its early traditions. It is only within a few years that German has ceased to be the language used at all meetings. One of its former characteristics was that members attended the club, if they pleased, accompanied by their wives. As it is, ample provision is made for ladies in the new club quarters. They have their own reception-room and restaurant, and the roof garden presumably will be open to them.



The Façade on Sixtieth Street

On the ground floor are only the offices, the grill-room and the ladies' reception-room. The main entrance hall — floor, pilasters, columns and paneled wall spaces — is all of white marble with warm, creamy markings in deeper colors, while red draperies and rugs give a warmer note. A bronze replica of Donatello's "David" commands the main hall. This was presented by the members to President Henry L.



One End of the Lounging-Room



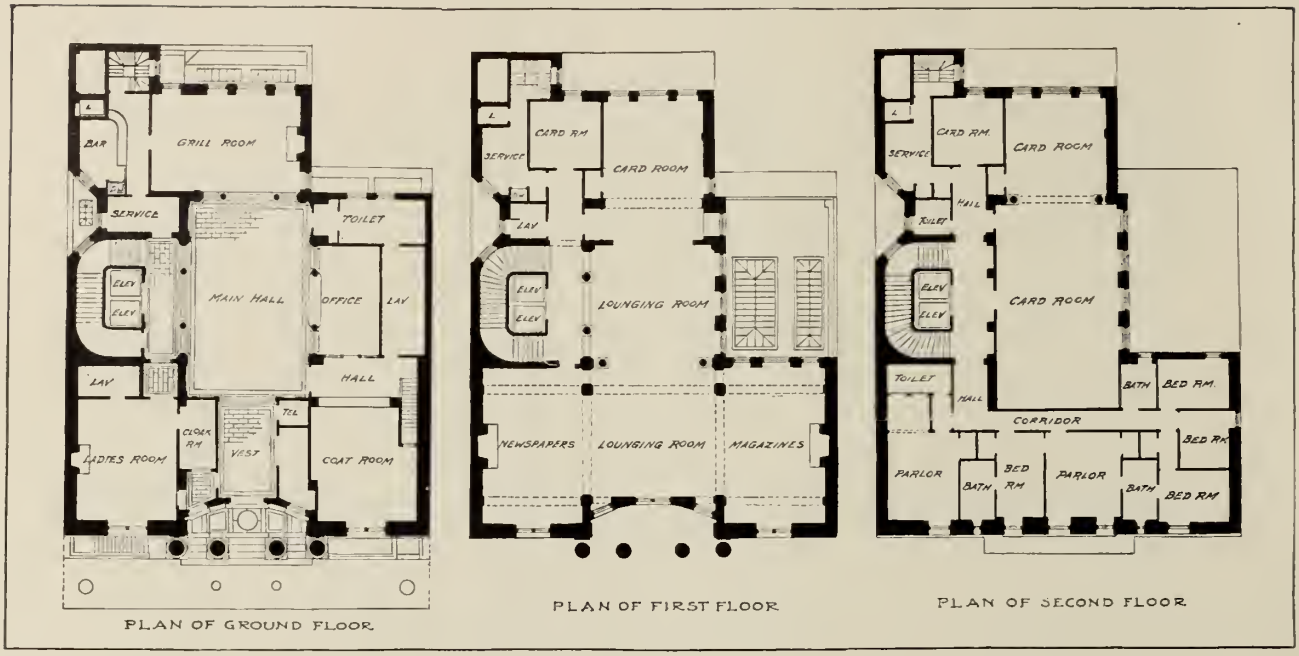
The Grill-Room



The Lounging-Room

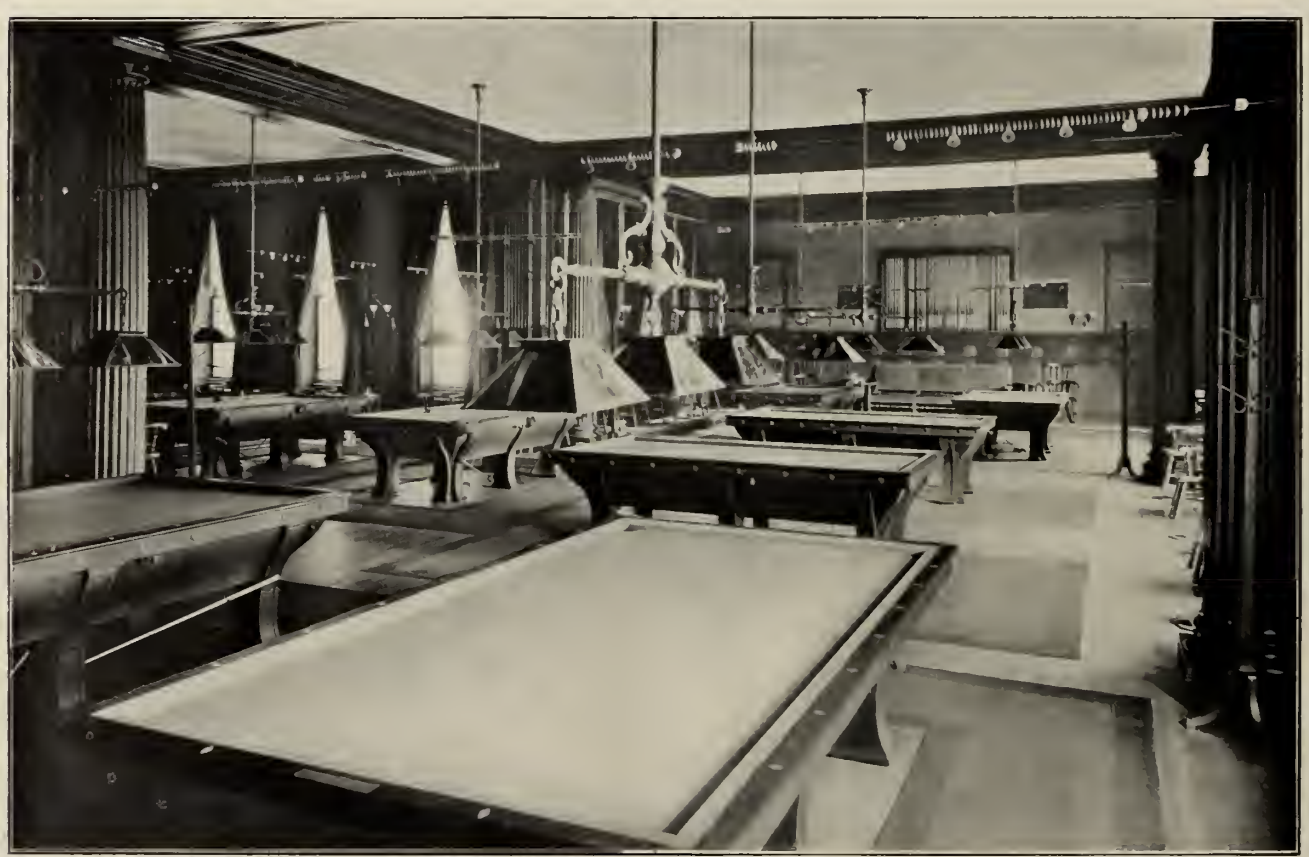


The Dining-Room

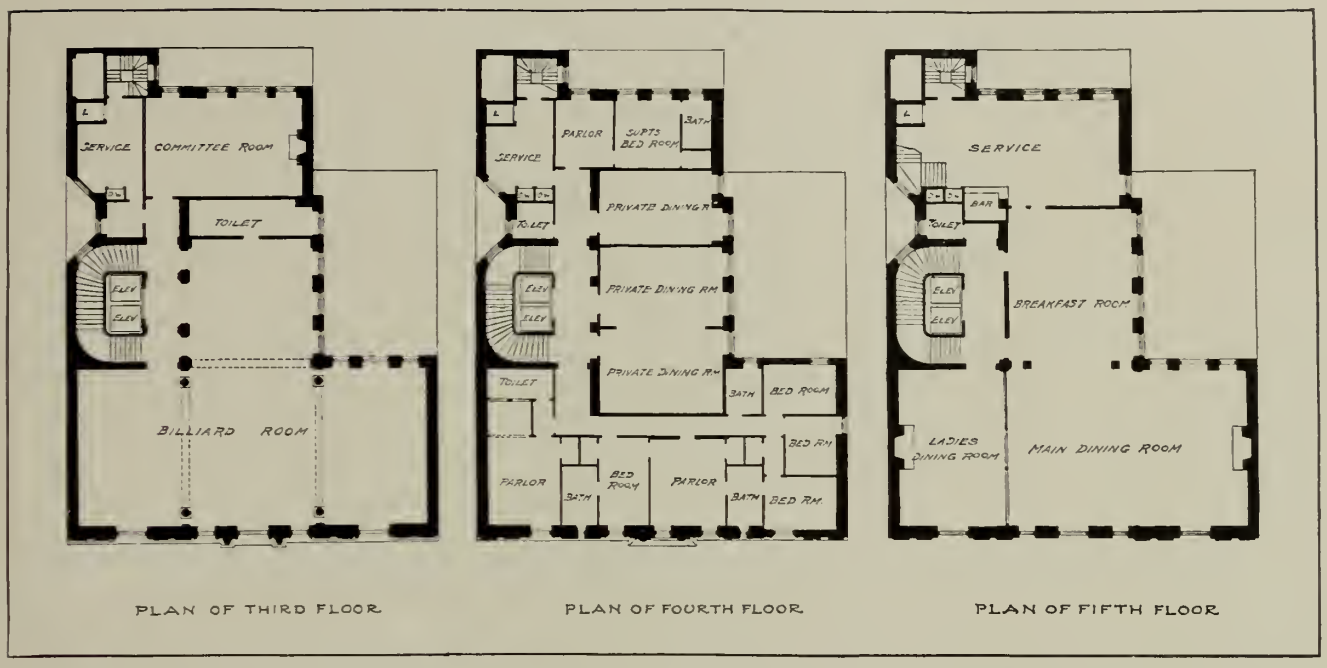


Calman, who was also president of the building committee, and was in turn presented by him to the club.

In the grill-room the walls are paneled with dark oak, the floors are of oiled wood and the ceiling of white plaster. More delicate colors, however, rule in the ladies' reception-room. The walls are covered with silver gray damask, the rugs combine shades of gray, and the furniture, light in structure, is in the same tones. This



THE BILLIARD-ROOM



room is reached from the street by a separate entrance and communicates directly with the ladies' dining-room upstairs.

On the first floor are the lounging and reading rooms, which are in effect an open suite, and a card-room. The walls and ceiling are decorated and paneled in very dull gold, relieved with a green pattern. The wood trim is of French walnut and two large mantles over the fireplaces are of Formosa marble. Green damask is applied to the



THE BOWLING ALLEYS

walls, and the draperies are of the same green velours as the upholstery of the furniture. Oriental center rugs are the only floor coverings. The card-room, of course, is plain in all its finishing.

On the second floor most of the space is given up to card-rooms, only the front portion being reserved for sleeping apartments for members. In the card-rooms the trim is painted white and the walls are hung with green cloth. The furniture is oak, and the tables have the usual green baize coverings. By laying the floors with cork tiling they have been made practically noiseless, to the great comfort of frequenters of the rooms.

The billiard-room on the third floor is wainscoted in oak, and the burlap of the walls carries out the brown color scheme. Green draperies and green "runners" around the billiard tables recall the color of their coverings. At the two ends of the room are raised platforms for spectators' seats. The council-room is distinctly formal in its aspect, in keeping with the character of the meeting place of the club's governing body. On occasion it is used for dinners of a semi-official nature. The walls are paneled and treated in tones of French gray painted on the plaster. All the woodwork of the low wainscoting is painted in the same tones of gray. A large mahogany council table holds the center of the chamber and is surrounded with mahogany chairs upholstered with tapestry, of which the prevailing colors are blues and grays. The rugs and window draperies are of a dark blue shade, harmonizing with the furniture.

Living apartments and private dining-rooms occupy the whole of the next floor above. The main dining-rooms and the ladies' dining-room are on the fifth floor. They are separated by a paneled screen open at the top, which can be removed when the entire floor space is needed for large official dinners. The walls are simply paneled from floor to ceiling in gray oak, and the ceiling is of plaster of a smoky ivory tint, with a Georgian design. The draperies combine the greenish gray of the woodwork with the tan coloring of a figured pattern. There are two large fireplaces and chimney-pieces. The dining-rooms, as a whole, are very light in their general aspect and give the effect of warmth and cheerfulness so desirable in a part of the clubhouse reserved for the more or less serious pleasures of the table. The service-rooms are on the same floor and on the floor above.

On a level with and back of the roof garden, which occupies about the front third of the seventh floor, is the gymnasium, which has the usual comprehensive equipment of weights and appliances for physical exercise. The most popular form of exercise, however, is furnished by the bowling alleys in the basement. There are several bowling clubs within the Harmonie Club, and their tournaments are one of the features of the winter season.

While the ordinary reference library for daily use is found in the lounging-rooms, the club maintains, as a distinctive institution, a circulating library of some 20,000 volumes for its own members. This is also housed in the basement, where the stacks are easy of access and open to ready inspection.

All the parts of the building are grouped around the central idea that the Harmonie Club has none but purely social purposes. It has no other special aim in view. But the inflexible rule prevails that within the clubhouse the utmost privacy compatible with a large membership shall be observed. The club exists for its members, and for that reason figures far less in a public way than others less elegantly and commodiously housed.



"Friendship Lodge"

The Estate of Hon. John R. McLean, near Washington, D. C., where Mr. and Mrs. Nicholas Longworth spent their Honeymoon

THE estate of "Friendship," or "Friendship Lodge," as it is sometimes designated, the country seat of Hon. John R. McLean, capitalist and politician in the District of Columbia, has recently been the object of much public interest as the scene of the honeymoon of Representative Nicholas Longworth and his bride, the former Miss Alice Roosevelt. This attractive suburban estate is, however, well worthy attention by reason of its own unique attributes, and quite aside from the universal interest in its distinguished guests. The utilization of it this year as a honeymoon retreat is no innovation; its proximity to Washington and the proverbial hospitality of its master and mistress having frequently caused it to be selected in the past; and among the distinguished bridal couples who spent here the first days of their married life were the present Lord Curzon and his wife, who was Miss Mary Leiter.

Friendship is one of the oldest houses in a region where Colonial manor houses are by no means a rarity. The house was built some years prior to 1800 of brick brought from England, and the original estate, nearly in the center of which the house was placed, comprised about sixty acres. The historic mansion had successively many distinguished occupants and was for a time the property of Georgetown University, the well-known Catholic institution, which utilized it as a "retreat" for the monks in the summer.

When John R. McLean acquired the estate he added to the property by purchase, and the



The Formal Garden at "Friendship"



The Veranda commanding the Garden



The Main Façade of the House



The Dining-Room



The Living-Room

tract now comprises between eighty and one hundred acres, representing an investment of about $4,000 per acre, exclusive of improvements. Whereas he received on taking possession of the place a welcome heritage of noble oak trees, box hedges and other aids to landscape gardening, the present beauty of the place is largely the product of his own efforts. Additions to the house have been made on the west and north sides, the structure remodeled inside and repainted outside. However, the walls, although freshened in appearance by the new paint, still retain the shade of Colonial yellow that is so in keeping with a sylvan color scheme.

The driveway, which constitutes the sole avenue of approach to the house, leads up to the carriage entrance in the form of an old Colonial porch at the north or rear of the house. The building faces south, and in this direction broad doors open upon a spacious veranda and brick-paved court with marble railings. Beyond are box-bordered walks forming a large circle around a fountain set down in the midst of a velvety lawn.

To the right of the house, and reached by a gravel walk, is a beautiful little Italian garden. A miniature lake here forms the center of a small court, surrounded by a hedge of California privet, and at one end are six statues of Michael Angelo, Phidias and other worthies, each a distinct work of art. At the opposite end of the house there is a long vine-covered arbor, the vista culminating in a fountain of quaint design.

Although only in the immediate vicinity of the house is the landscape architecture of formal character, the entire estate is highly improved. A private roadway, aggregating more than a mile in length, winds through the grounds and gives access to the house. This road is twenty feet in width, with stone gutters on each side and a surface of West Virginia limestone screenings upon a gravel base. The driveway is not only a fine specimen of road-making, but leads through a most charming series of natural scenes, plunging into dense woods, then down into glens where the ravines are spanned by rustic bridges, past tumbling waterfalls and along cultivated lawns. A conspicuous object on the estate is a picturesque observation tower, bearing a large clock and standing at the point of highest elevation. A log cabin, the retreat of the son of the household, is another conspicuous landmark. On the open land near the house at Friendship are tennis courts and also hurdles for the exercising of hunting horses. Beyond the rose gardens to the west of the dwelling is a paddock and stable with stalls for forty horses.

The Friendship estate has a frontage of over one-half a mile on the public highway, and along this entire distance is a massive wall of native granite finished with an iron fence. About midway in the long stretch of wall is a fountain which has a granite background formed by a graceful curve in the line of the wall. The main entrance to the estate is flanked on either side by massive granite posts twenty-five feet in height which serve as supports for heavy gates of ornamental iron, — gates which were formerly at the Mount Royal entrance to Druid Hill Park, Baltimore.

The interior of the residence is in many respects well-nigh ideal. The major portion of the first floor of the original house is given over to an immense living-room with large open fireplaces, white woodwork, bookcases lining the walls, and furniture upholstered in rose-pattern cretonne. Across the back of the house is a Colonial hallway, with an especially artistic mahogany staircase leading to the floor above.

At one end of the large living-room is a small apartment used as an office and den by the owner of the estate, whereas at the opposite end access is had to a cosy breakfast-room. Beyond this latter, in the new portion of the house, is the dining-room, which, with its predominance of green and white tints, is characterized by a cool, restful atmosphere. A stone floor, suggested by that in a château in France, and a white marble fountain brought from Italy, are features of this room. The furniture is finished in white enamel in keeping with the white woodwork which is found here as in most of the other rooms of the house.

In Praise of Wild Cherry

By Cornelius Weygandt

In late April our countryside in southeastern Pennsylvania is everywhere white with cherry bloom. Here and there are old trees three and even four feet in diameter, all but dead, but still putting out lush bloom from two or three branches, — trees whose height and spread and girth would almost persuade us that they were the first seedlings from the cherry orchards and cherry lanes of our German ancestors. Everywhere are younger trees of every generation from these great trees to those that are springing up from last year's seeds. All from the saplings man high to the patriarchs big as "Dutch" barns are ablow, helping with the faint redolence of their blossoms to give this April air its sharp sweetness. Nowhere are the "escapes," or ungrafted seedlings, plentier than on the great hills that roll up back of the wooded slopes of the Wissahickon Valley.

The gardens of old Germantown were thick-planted with the many sorts of cherries dear to the hearts of South Germans, the lanes of old Germantown were cherry lined, and thence for generation on generation cherries have been bird-sown over the surrounding hills. There is a point above the Cresheim Valley from which you may see on the hill slopes about as many cherries ablow as you have seen bloodroot thick studding the most favored woodside. Here by the gnarled and broken old trees, beloved of deer mice, are others, their descendants doubtless, balls of white bloom, two or three times as great as the farmhouses whose fields they make beautiful. By these again are small trees, no larger than the blackhearts and oxhearts of the home yard, and by these smaller trees are others still smaller, making hedges of all heights and breadths along the fences.

There is hardly a township in the tier of German counties of Pennsylvania, from York on the Maryland border to Monroe on the New Jersey border, that has not its "Cherry Hill" or "Cherry Valley," and in the German counties nearer Philadelphia and between the Delaware River and Mason and Dixon's line you will find many places named from the South Germans' favorite tree. There is scarcely a cultivated township in this district in which the cherry is not a conspicuous tree. It has followed "the Pennsylvania Dutch" in their spread westward, and wherever there are German communities in Ohio, Indiana, Illinois and Iowa you will meet with cultivated cherries about the farmhouses and "escapes" along the fences. The wild white cherry does not do well in swampy ground, but you will find it not infrequently along streams; it is the dominant fence-row tree in German Pennsylvania; you will find it common along wood edges and penetrating even into the woods; you will find groves of it an acre in extent in waste places on cleared land. It adapts itself to many soils and to all exposures; along the fences it is generally wide spreading, and, if it has room, dome shaped; along the wood edges it spires up into an elongated cone; when it strays into deep woods it rises limbless, like the oaks and chestnuts and beeches it finds itself among, to the forest top, where it pushes up a



Mazzards in a Quarry Hole



The Road in Cherry Time



Cherry Blow Against Cedar

somewhat flattened cone into the light; when it grows along streams it may slant out over the water with irregular branches like a great shad bush.

Everywhere the cherry tree is attractive at all seasons of the year through its shining gray bark ringed about with lines of differing intensity of color. This is its one fairly constant quality, although in old trees and on the lowest part of the trunk in even younger trees it sometimes roughens up to a semblance of the real wild cherry or black cherry.

The fullness of blossom and the quality of fruit on the wild white cherries is very variable. One field I know offers great contrasts in both. One April 25 I stood in this field, a field of some five acres. As I looked northwest, a woods of second growth, now about fifty feet tall, hemmed in the view somewhat, although the field fell away rapidly enough for me to see the tops of some great cherry trees on farm land a half mile beyond. The woods, of about half the acreage of the field I was in, was largely of cherry. Rows of cherry trees lined the other sides of the field. Along the northeast side an old lane ran, cherry lined on both sides. The trees were of all ages and shapes, though most of those along the lane and in the two fence-rows pushed up great domes of white or gray against the bluest of late April skies. The gray domes were of those trees whose blossoms were not thick enough or had not come out soon enough to obscure the green of the unfolding leaves. In some lights these gray trees have a tender mistiness that is very beautiful, but I must confess I love better the solid blossoming of those trees



Cherries in a Fence Row



Blown Trees along a Deserted Road



CHERRY AGAINST RED GRASS HILL



HONEY CHERRY BY THE ROADSIDE

whose flowers are so thick or so early as to stand out pure white masses undimmed by coming leaves. Passing from this field into the next I again was in a long narrow quadrangle whose sides were white hedges of cherries forty feet high. Here, later in the season, in years gone by, I preyed on the fruit. Some of it came late in June, some in July, and on certain trees you shared the crop with the flocking blackbirds in mid August

The "escapes" of pie cherries are the only ones characteristic of home yards, and inasmuch as they are little trees, like their parents and with fruit of as good quality, they hardly seem "escapes" at all. The "escapes" of the several varieties of "heart" cherries — and these are the commonest in southeastern Pennsylvania — are very like the mazzards, or European wild cherries, from which the "heart" cherries are sprung. The farmer cares little for these as shade trees, although their quick growth, their thick blossoming and their beauty of foliage in fall make them a desirable tree about the house. He finds them growing up there as everywhere, but he either keeps them down to give the greater chance to the quinces and pears of the home orchard or he grafts them with cultivated stock. He leaves the pie cherry seedlings, however, since the pie cherry, an original type, suffers no reversions, and his women folk dry them for winter pies or preserve them. Four or five days later to reach full bloom than the mazzards, as these are four or five days later than the cultivated cherries, they bring the two weeks' season of cherry bloom to an end. They seldom grow more than twenty-five feet high, and they neither spire up nor round out into balls as do so many of the other "escapes." They are the commonest cherry about the old houses in German Pennsylvania, and beautiful they are, too, with bloom so thick clustered that they look solidly white from a little distance. The other "escapes," unlike the pie cherries, are trees of the fields and wood edges. When you come upon one in bloom you do not instinctively look for a house or ruined walls or an old cellar hole, as you do when in this country you come upon an apple tree by the roadside.

Although you seldom find an "escape" of any of the sweeter varieties that does honor to its ancestors, you do sometimes come upon remarkably good wild cherries. The boys about Germantown used to call such cherries "honey cherries." One such tree I well remember. It grew by the roadside and outside of the fence, but the farmer whose house was about a hundred yards in from the road was as sure that its cherries were his as we were certain they were theirs who came to gather them. This tree's ripening was easy to remember, for it was just before the Fourth of July. The last day of June, therefore, or the first day of July was likely to see three boys trudging three miles west from Germantown to that tree. Once there they quickly took positions on its three main limbs, for their tops, nearest the sun, were the ripest and fullest. I cannot say that these cherries were sweeter than

oxhearts and blackhearts eaten by permission in neighbors' gardens, but they were excellent. Cherrying is surely one of the greatest joys of boyhood. To lie stretched along a limb high up in the tree-top, pulling in the twigs crowded with ripe fruit, and to eat it sun-warmed and fresh from the tree! No cherries I have eaten in twenty years have tasted half so good. These particular "honey cherries" were red-black and pulpy, almost as large as cultivated cherries. They were delicious, eaten there forty feet above the earth, amid the swaying branches, in the realization that they were forbidden fruit. Cherrying on this tree was not one of those adventures, though, in which the fun lay in being chased; and I never so hated a farmer as I hated that one when he spied us, and he spied us, if my memory does not fail me, every time we robbed that tree. Moreover, he was a youngish man and quick, and no sooner did we see him than we were sliding down hurriedly. Fortunately there was a wood with dense underbrush just across the road, and into this we would plunge as soon as we were safe on the ground. We were never caught here, but we harbored deep wrath against that farmer, and I am not sure but with some justice, for I think the cherry birds got as many of the cherries as he took the trouble to pick.



The Height of Cherry Bloom

In the late fall the cherry trees are boldly beautiful, as they are tenderly lovely in the spring. After even the red oaks have lost their brilliancy the cherries' leaves are still holding their flushed bronze or bright red as they have happened to turn. I have seen them great balls of brilliant red above fields white with snow. So it was on November 16, 1904. Snow had fallen two days before, but it still lay on the ground and that morning under a bright sun. Many of the cherries had lost most of their leaves, but there had been enough left on many to carpet with red the snow under the trees. Some trees had dropped so few leaves that they still seemed in full leaf. Along the fence-rows the other trees were bare, save here and there a low cedar, its dark green looking almost black against the whitened fields. Drawing your eyes irresistibly to themselves two great balls of cherry leafage stood out above the wintry white and gray like huge red blossoms. Their brilliance against the snow brought back to my mind the season when all the cherry blow hereabouts was suffused with red, a sign of coming disaster the wiseacres said, but even that spectacle had not in it the wonder of this.

The "escapes" grow quickly, so quickly that I do not understand why they are not planted for firewood. They are beautiful from a very early age, turning red in autumn from their first year, beginning to blossom when they are but little higher than your head. The wood burns freely and brightly, if you do not leave it in the wood pile over two years from cutting, and with a pleasant pungent smell. The ashes it leaves are as white as the bloom in spring. The wood is not

so useful as the even quicker growing black cherry, which always brings to mind our early eighteenth century furniture, made so largely of cherry before mahogany came in, but before the "wild white cherry" has been converted into lumber it is far the more valuable tree.

Happy as I have been by many cherry fires, stirred as I have been by the flame of frost-reddened cherry leaves, content as I have been in cherry tops eating sun-warmed sweet fruit, it is the blow of late April that comes before me when I think of cherries. At all times of the day that blow is beautiful, but most beautiful to me under the full light of the sun at midday.

There is one scene that rises when you say "cherry blow." I see great white domes of bloom against wet, gray sky, and as I joy in that picture I drink in rare April air, and there falls on my ear the splashing notes of the brown-thrasher's song. Again I see a white cone of cherry blow against a hemlock that stands in bold contrast to it and to the red grass hill that shoulders up behind, above them deep blue sky cloudless just before sundown. But the enduring, the ever-recurring scene is tamer, more homely than either, — great hedges of cherry bloom, snow white at noon under high skies suffused with sunlight, the hedges lining the long, narrow fields, and somewhere near by, as the barn swallows above are proof, and as the glimpse of mellowed stonework through the fleecy blossoms tells, the great Swiss barns of German Pennsylvania.



Pie Cherries in the Home Yard

THERE are hopeful signs that New York's citizens have become sensitive to criticism for having permitted the defacement of the Subway stations. Much money and thought were expended upon making them sightly and sanitary. But when the underground road was open for traffic it was discovered that the Rapid Transit Commissioners had taken no precautions to prevent the operating company from plastering the stations with lurid posters and shrieking signs. And so far the city has found no legal remedy. Fortunately in the later extension of the Subway the Commissioners have taken warning. The public's property in clean and attractive stations will be respected. Only last month in commenting upon the terms of a franchise for the Connecting Railroad of the Pennsylvania System across Brooklyn, Mayor McClellan announced that he would veto the contract if an express prohibition was not laid upon the use of any part of the road for advertising purposes. Aside from liberal payments to the city, he insisted that only a minimum of earthen embankment along the line should be sanctioned. Furthermore the bridge plans must be submitted to the Municipal Art Commission for approval. Of course the railroad officials, in view of their established practice, treated it as a preposterous proceeding that the mayor should seek to restrict the uses to which their property should be put. Advertising privileges meant added receipts to them, no matter how they affected public or private interests. But Mayor McClellan stands unalterably fixed in his decision. Little by little it has been brought home to the city's officials that where millions in taxes have been devoted to laying out a park or bridge approach or erecting a monumental building, common sense no less than civic taste commands the kind of obvious economy which bars disfiguring and offensive accessories and surroundings. It is a lesson which most of our progressive American cities need to learn. They should profit by New York's recent example.

An Artist's House

In the Old Chelsea District of New York. Embellished and Occupied by Robert Blum, now the Home and Studio of Mr. Jules Guérin

THE loiterer through the streets of lower Manhattan may still discover infrequent bits of old exteriors which bespeak an architecture that has yielded rapidly to the ravages of the tenement and factory builder. A few years more threaten to see its end. If one has the heart and sense for these things, it is well worth an occasional afternoon stroll to search out some of the wide, hospitable doorways, pillared and side-paneled with glass, wrought iron work of street balustrades and balconies, and steep sloping roofs with narrow dormers and slim, high chimneys. It is not so easy to pursue the hunt indoors. One is likely to hear too late of what should have been seen in place. When the site of the new Custom House, facing Bowling Green, was cleared a few years ago the wreckers brought to light a number of fine old mantel and chimney-pieces and molded door frames and window casings. There was eager bidding for them, but it is impossible to say to what modern residences they were transferred.

Midway between Jefferson Market and the North River lies the long, narrow triangle of Grove Street Park. The rapid rise in land values has left few of the old-time homes standing. When Robert Blum, the artist, bought a plain little three-story house there nearly twenty years ago, the neighborhood still retained not a little of its early aspect. His first requirement was the northern light for a studio. But he also found honestly built walls, a well-spaced arrangement of rooms and a modest garden plot behind. The making over of the interior in keeping with the first tenant's time and the later owner's tastes was one of the earlier works of Mr. John M. Carrère. Fortunately, on Mr. Blum's death, the property passed into the hands of another artist, Mr. Jules Guérin, who prizes it above its intrinsic worth for the associations it combines.

From the street through an old Colonial door one enters a hallway roomy beyond expectation in so narrow a frontage. That is one of the merits of the house — that it gives the impression of space even where actual dimensions are restricted. The walls of the broad hall are in plain church finish. Halfway back a very narrow stairway, with light rail and balusters of mahogany, leads to the upper floors.



The Front of 90 Grove Street

Wide doors open into the drawing-room. Here the walls are covered with a golden Japanese tapestry of a pronounced corn-colored pattern. The mantel is treated in the same way as that of the adjoining dining-room, but the andirons of the fireplace are of polished copper. The furniture, which is kept down to the minimum in quantity, is old ma-

hogany; most restable are the old Spanish chairs upholstered in dull-toned tapestry. Bric-a-brac is religiously excluded. On the waxed floor are laid large rugs of blue and grays.

It is in the dining-room that Blum's personality shows most clearly, for here he decorated the walls with his own hand.

A large fireplace, four feet across and holding a set of heavy iron strap andirons, breaks the one solid wall. The front of the fireplace is built of rough-glazed tiles set on edge. Above is a row of old Chinese blue tiles, telling the story of a Chinese warrior's life. The woodwork of the narrow mantel and fireplace is of the plainest architectural treatment. Its gray buff tone is carried all around the woodwork of the room, making a panel four feet up from the floor. Against the ceiling is a narrow architectural cornice of wood.

It was within this frame left by the architect that Blum decorated the four walls of the room with his delicate Japanese flower patterns. The body of the wall is gold, lowered down in tone. It is laid on in squares, after the manner of the Japanese screen painters. Above the mantel Blum painted thick clusters of wistaria and chrysanthemums among their sage-green foliage.



THE DINING-ROOM

Showing the wall decorations in the Japanese style executed by Robert Blum

The blues are not very strong; the reds, which are mostly very rich, but not spotty, hold to the wall. The same general scheme of decorations extends over the spaces broken by the doors and windows. Whether it was his original purpose or an afterthought, the rest of the flower designs were left by Blum in what might be mistaken for an unfinished state, so vaguely do the low-toned patterns show when compared with those over the fireplace. It may be that he planned to center attention on that part of the wall, which obviously

was most conspicuous in structure and decoration. Certainly, this little known work of a highly esteemed mural painter is a treasure in which its present owner may well take great pride and pleasure.

The furniture of this room is also mahogany, and a large center rug, in almost the same tones of blue, buff and red as the walls, covers the waxed floor. The mantel holds some pieces of "willow ware," and along the walls are a number of pieces of old pewter plate.

The architect returned the original doors of the room, as he preserved whatever was still in good condition of the old house, from the iron railing outside the street entrance to andirons and fireplaces inside. The doors into the hallway are so wide that by throwing them open the small dining-room gains greatly in the appearance of size.

From a landing at a turn in the hall stairway access is had to the bedrooms, and another short flight leads to the high-roofed studio, which occupies all of the front of the second floor, including what originally was the third story. This is distinctly a working room and is clear of the paraphernalia for show and occasionally for sketching with which many artists' quarters are cumbered. An amazing little mahogany stairway, barely two and a half feet wide, ends in a small gallery, where Mr. Guerin has placed a small organ. Back, on the same level, is a guest chamber.



The Studio.

In the rear of this amazingly compact house is a brick-walled court, 25 by 30 feet. At one end is an entrance to the basement and a passageway leading through to the front areaway. At the back stands a two-story studio building of brick. The garden gives room for a cheerful patch of grass and for wall flowers. Ivy is trained against the front and back of the house. It would be interesting to take more merely of how economically every foot of space has been husbanded within the narrow compass of this city lot, but even more noteworthy is the nicety with which every detail of finish and decoration has been studied in the interior in fitting the new upon the old.

L. R. E. P.



Foreign Travel Improving Our Architecture

By Burton Kline

THERE was that facetious editor who said, when it was inquired of him what is the capital of Italy, "The capital of Italy is the money that American tourists leave there."

This supposed wrong — the American millions that are carried to Europe and left there by the open-mouthed traveler — has become a sort of traditional subject for discussion. Up and down the land, about the end of every year, we all get berated for having the past season spent more money abroad than ever before. And there must be many who believe that such a disposal of money is wasteful, unpatriotic and wrong.

Just the exact number of millions we do so spend cannot easily be computed, but it must be imposingly above a hundred. More and more of us, as the country grows richer, annually withdraw our deposits and go abroad. Yet what matter how much good gold we leave over there, so long as we bring back the worth of every cent of it!

Of tangible things, it is true, most of us bring back nothing except a few gimcracks that lead to quarrels with the customs. It is also true that the dollars left behind were good and round, and cost a deal of labor to collect. Yet setting the tangible aside, we bring back to our country possessions more valuable than money to the land and to ourselves. We return with ideas.

How large and of what quality is this importation of ideas depends upon the brains we have taken with us over seas. But as the country grows in wealth, in brains it waxes also. The more we go in numbers the more we are likely to go with power to comprehend, and the greater the return of new visions, new notions of how to live and how to think. It is patent beyond the need for proving, how travel improves life, sweetens philosophy, while all the time it is sharpening our critical oversight of ourselves, of our neighbors and our country. Travel means expansion. And whether we know it or not we are all expansionists at every point, and in the best sense of that word.

What our recent expansion has been in the one point of architecture — itself as good a measure as any of our general profit from travel — is for a plain reason most marked in small towns. In large cities, which are great exchanges whither everybody brings his best ideas and seizes upon everybody else's, there is more wealth, there is more constant building, the style of building is in a state of flux, there are no distinct steps in the transition from the old to the newer, and there are wanting sharp contrasts to mark our advance. In the smaller town when the new house or the better block lifts itself, its presence seems more unexpected and the improvement it stands for seems the greater. Yet the betterment that of late has been working itself out there in new house and block is not by any means a matter of appearances only. Whoever has gone about such towns in late years must have been struck by this larger number of new buildings as by the larger intelligence displayed in them. The sight of them imparts a sense of national improvement. It is a satisfying sight, with its easy explanation in foreign travel!

Mrs. Barnum T. Blank of Bingville decides that this year she will do as her sister, Mrs. Plank of Boston, did last winter. She will take her children to Dresden and put them to school there for the season. The following spring and summer they will spend in touring. In the autumn when she returns their old home seems never so formless, so ugly, so unsuited to its purpose of affording cover to sane people. It suddenly passes her comprehension how they ever managed to live in it without becoming as crotchety and aimless as the house itself and its furnishings. All the other houses and buildings in the place chill her with a dinginess that is even greater. A month or two Mrs. Blank spends in bemoaning the backwardness of her native land. Even when her disgust rises to the point of execution she may have no notion of undertaking the part of an architectural missionary, yet her performances invariably have that effect.

Mr. Barnum T. Blank is summoned to a conference. An architect is hailed from New York or Philadelphia. Mrs. Blank is surprised at her new respect for this man when he arrives — perhaps a little ashamed at remembering her former slight regard for the profession. Before, an architect was some sort of cracked individual who passed his time in drawing pretty plans for pretty buildings that nobody ever built. He made no money, moved in no society, was an impossible figure. Now Mrs. Blank thinks it natural for this Mr. Smithson Jones to be a friend of her friends, the Rittenhouse Montmorencies of Philadelphia; he knows Sargent and MacMonnies; he has visited the De Armies of Paris; and his attire bespeaks an income surpassing that of Mr. Blank himself. Mrs. Blank may not know it, but in respecting these facts she is doing for architecture in her land what she ought to have done for it ages before.

They all sit down to dinner and talk plans. Next week the Blank mansion is ripped to pieces and in a year is replaced by something better,— perhaps in the English style, or modestly after the French Gothic, like something she has seen abroad. Whatever it is, it is in monumentally better taste. It is homey; it attempts, inside and out, only such decorations as the Blanks can really afford. In consequence there is no galvanized iron stonework about it as there is on the Whitney Jinks house next door. No, all is sincere, all is quiet, and the effect is so grateful that all Bingville, as it files past of a Sunday afternoon to view this new wonder of the Blanks', feels instinctively that this is a perfect expression of the home idea, however little Bingville may know of architectural principle.

The result is that a long step has been taken in the popularization of intelligence in Bingville. Mrs. Blank's friends are all jealous of her new house. Mr. Smithson Jones makes another trip from Philadelphia, or a peer or superior of his makes it for him. More houses go up, aiming to outdo the Blanks' house, not so much in costliness (and here is the great point) as in good taste. It may be that meanwhile a dozen ladies have followed Mrs. Blank across the ocean. They, too, have returned with fewer dollars, but with ideas of how to live more comfortably. They, too, rip down their old houses. All Bingville imitates the better pictures it sees in these new houses when it calls. And when Banker Blank believes he will replace his old red brick bank building with a handsome ten-story steel and stone block on the newest principles of covering the steel frame, a half dozen business men in the town are ready to surpass his performance, and a hundred more are anxious to do the like the minute they can afford it. The town is not instantly transformed and glorified, it may be; but it is very perceptibly improved; it has gained in beauty. It has learned a great fact, — that even one's method of rearing a hencoop may be made an expression of the soul of man. And you will see something of this in any such town where your home travels take you. It is the popularization of architecture. It is carrying beauty to the people.

And travel abroad has helped the movement on!

The Successful Room

By Jane Houston Kilham

WE can no more account for the tasteless furnishings of the average house than we can account for many people recognizing a successful effect after it has been produced, when they would be entirely helpless in accomplishing it themselves.

Admitting that a thing of real merit cannot be utterly lost, or that rooms devoid of furnishings may still be entirely satisfactory, let us consider the subject from the standpoint of the average householder who has no "Louis Quinze" room to live up to or furnish, but has simply the usual set of rooms which are his to make or to mar.

The subject is time worn, and the awkward question arises as to whom really belongs the business of furnishing a house, — the occupant or the

decorator, — perhaps a little of both and not much of either. Few people start unencumbered. They are as hampered with old belongings as life is with old prejudices. But would they, if it were possible, strike out on any but conventional lines? What Bostonians would begin housekeeping without a rubber plant? As a Western girl once remarked, "I can tell just how long Boston people have been married only to look at their rubber plant," — much to the indignation of her hostess who possessed one that had reached the dimensions of a shade tree. Why attack this particular object of decoration, which is decorative and in many places desirable? Simply because it is overdone. Neighbor follows neighbor until we find few rooms that are individual or interesting. The Western girl afterwards became a resident of Boston and bought a rubber plant, — the house seemed lacking without it. Providence intervened, however, and warned her to be herself, for it was missing one day from the doorstep after the customary rain bath. Now a long row of bright geraniums fills a shelf that follows the window, and visitors unwittingly say, "How cheerful this room is!"

The windows in this particular house were so high as to make simple draperies uninteresting, and the effect was that of schoolhouse windows. Two feet of wide lattice brought them down to where they belonged, and with fresh muslin draperies they make the most attractive feature of the room. The matter of window treatment is certainly one of vital importance, because its influence is strong indoors and out, and with few exceptions it is where the least originality is shown. Dwellers in fashionable thoroughfares must have what they call lace draperies, which are seldom beautiful and almost never appropriate. The freshness given to a room by a washable material against the window is its great charm. The extravagance shown in laces that suffer from constant tubbing add little to the beauty of a room, while their cost invested in a Japanese print, an etching or, if we go so far in artistic enthusiasm, a beautiful painting, would give us something really worth while. Lace set into anything so purely utilitarian as a window can be considered neither practicable nor artistic — two qualities that should go hand in hand. Figured hangings can scarcely be used successfully with figured wall coverings, although they are most effective when the walls are plain. This brings to mind a large room in a summer cottage, sheathed in young pine, stained brown, and with a ceiling of heavy old hand-hewn beams. The bright old-fashioned chintz curtains at the groups of windows give an effect of color and cheer that could not be produced in any other way. Windows themselves are the opportunity, and often the only one, where an architect can introduce any decoration into the ordinary block houses. They give expression to a house like eyes to the face. Some frown darkly upon us while others seem to smile, and many are devoid of any expression whatsoever, then we pass and repass unconscious of their very existence.

The dark parlor and the haircloth sofa of our Puritan ancestors have been too much maligned to need further ridicule, and yet they were tasteful compared to the reception-room or parlor in many houses of to-day. Gold leaf and rich brocade are, above all, materials to be used with discretion. Chairs that express cost rather than comfort give a less cheerful aspect to a room than did the black haircloth, which bids fair to be rejuvenated. The formal room in a stately house we may all admire, but a stiff room — never, and these we know are fast disappearing.

Taste is rapidly advancing and we find everywhere the most attractive of houses — houses that are a pleasure to enter, where even the Florentine lady can live and be loved and the glass cabinet of curios is banished. We even find dining-rooms where blue Delft jars and rare old pewter are cherished rather than a display of empty cut glass dishes and uninteresting silver which are only to be tolerated for their use.

Defend us, good Lord, from being too critical. The house that is a home is sacred, however simple; the glow of a fire covers a multitude of sins; and a flowering plant is more to be desired than a marvel in upholstery.

A City House with a Patio

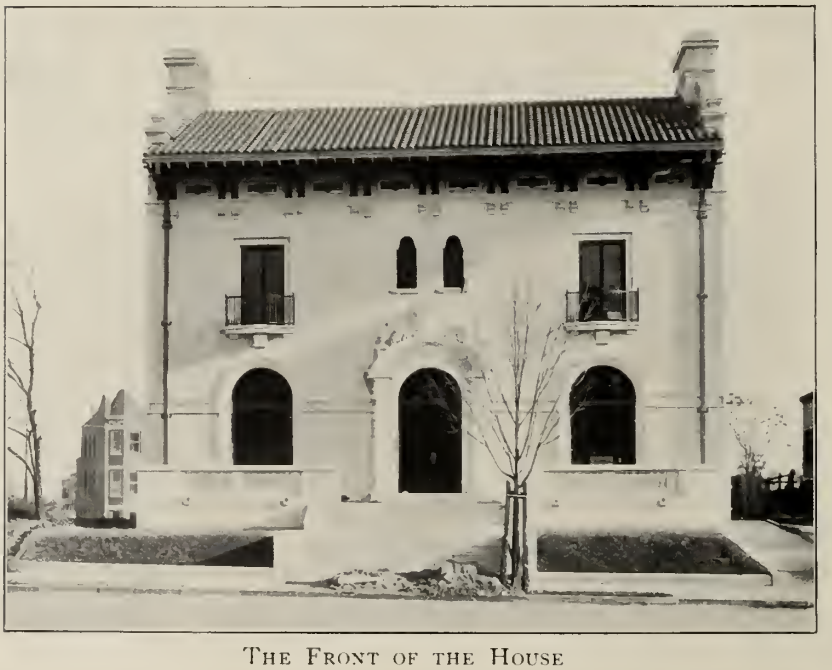
Wood, Donn & Deming, Architects

THE individual character of this house is the result of an owner's visit to Mexico. He returned a client with ideas, and to his architects he declared his intention to have a house with a patio — a semblance of the Mexican patio adapted to the peculiar needs and climate of the North. This is difficult to realize on the city lot of average size, as the space demanded by the house is so great that there is little chance of light and air being introduced into the ground floor except through a court of meager dimensions. In locating this open space at one side of the house-plan the architects hit upon a happy means of economizing space indoors and out. Thus was a real patio contrived, surrounded by the house on three sides and entirely open upon the south save for a row of white plastered columns between which are wrought-iron grilles and above a trellis for vines. It is a patio affording privacy, and yet giving a free play of light and air.

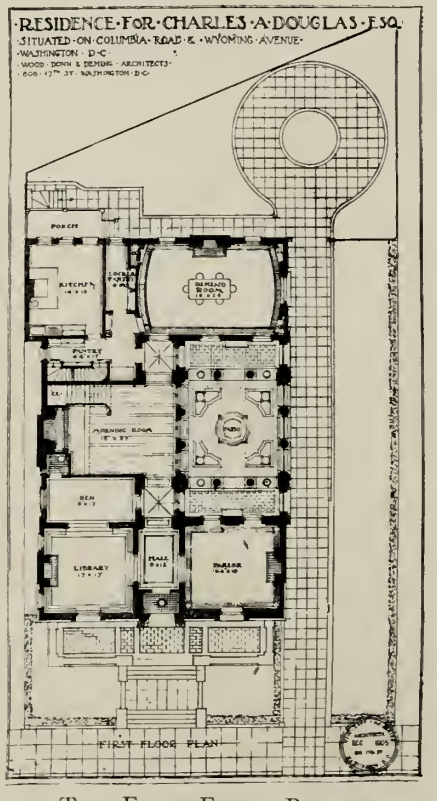
In the center is an Italian fountain, beside which has now been planted formal shrubbery. Bay trees in antique stone vases are arranged along the sides of the house. The floor of the patio is covered with yellow gravel, with little boxwood hedges outlining the paths. All the principal rooms are grouped about this central feature, while the principal living-room, marked on the plans "Morning-Room" looks out upon it through French windows. In the summer these windows may be thrown open to the floor, letting in the maximum amount of air and making the room a very livable one.

Over the passageways at either side of the patio, on the second floor level, are porches. Bedrooms open upon these and provide a great comfort for one who has to remain in so hot a city as Washington through a midsummer night. A very pleasing effect is obtained by massing flowers on these porches just at the parapet line of the tile-covered eaves. In fact, wherever an opportunity to provide places for massing flowers and vines has occurred the designers have taken advantage of it.

The entire house is covered with stucco made of white marble grit and La Farge cement. Wide projecting eaves with elaborate supporting rafters and beams give a rich effect to the summit of the front façade, and the whole roof is covered with red Spanish mission tile.



The Front of the House



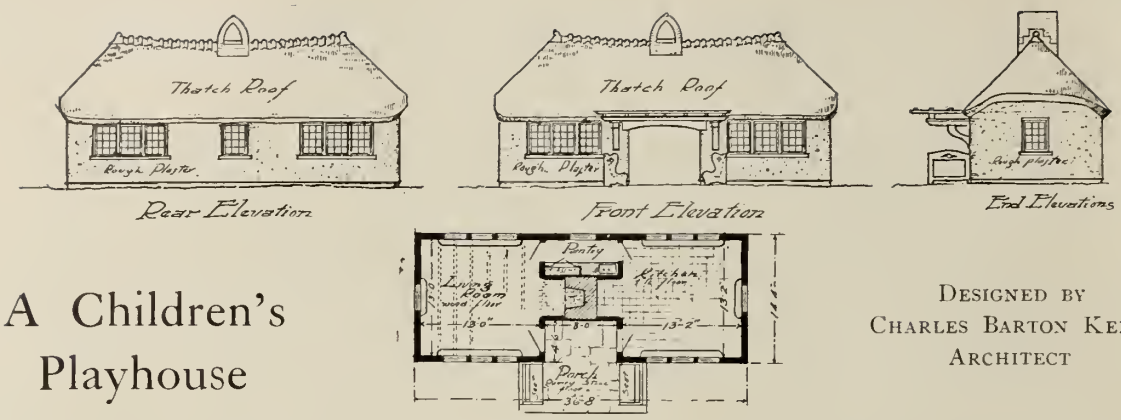
The First Floor Plan



The Side of the House



Within the Patio



A Children's Playhouse

Designed by
Charles Barton Keen,
Architect

THE domain of the child in the country is often thought to be the country itself. With fresh air, fields and woods boys and girls must be content, while grown-up folk have such splendid playthings as casinos and gardens. But there are advantages, even to the grown-ups, in the children having quarters of their own, where frolics can go on in all weathers and apart from the sedate routine of the mansion. In the children's playhouse Master Jack learns to be lord of a miniature manor, and his sister first tastes the pleasures and the trials of a hostess. Here the A B C of domestic economy teaches itself. Childhood's experiments, even where disaster finds little to spoil, are the base of adult experience.

Although such a house of play must have variety, must be the tent of camper or Indian to-day, the hut of the bushranger to-morrow, there is little lost and much to be gained if it be planned with thought and built for permanence. The design can be independent of neighboring buildings just as children at play are heedless of elders. It can be original, unique. For its motif are there not a thousand traditions of child-



The Exterior

hood to draw from and as many fantastic forms of fairy tale and of song? Yet the children when housed at all are so often put in a thing of boards, plain boards, whose knots, cracks and nails are the only decoration for wondering eyes.

From such bare utility, a children's playhouse on a certain Long Island estate is a delightful departure. Its beauty is the result of many skillful touches which make for picturesque form and outline. Built of frame and covered with rough-cast plaster, it nestles under the pines like the sweet haunts we see in the picture books. The windows are grouped to make a few broad



The Living-Room



The Kitchen

divisions, and a deep shadow plays under a porch, partly set within the outline of the building. The ridge of the roof is cut in a curve drooping toward a chimney at the center, and from this ridge there descends a covering of thatch, as on the picturesque cots of many an Old-World countryside. The eaves are of thick-set straw, harmonizing in color with the nearly white walls.

An employee on the estate — an Englishman — was intrusted to lay this roof, and he set about it as one skilled in an occult science. Starting at the top and folding a handful of straw over the edge of a wooden shovel, he wired the mass to the supporting shingling lath. The row of straw was then lifted as the next row was pressed up under it, to be fastened in its turn, and so on down the roof. He declared the roof was "good for fifteen years anyhow." As a cresting terra cotta was used.

Inside is a living-room and kitchen separated by a pantry and each entered separately from without, so that a day can be spent playing cook or having a tea party before the open fire. The house has no cellar, but the floor is kept dry by means of concrete under the boards. To all the windows inside are attached shelves for flowers and under these in the living-room are seats. The brown open rafters of the roof show overhead, and from their gloom the sand man descends at night upon the party hearing tales before the fire.

The Advertising Sign Nuisance in Boston

By Edward T. Hartman

In 1903 the Massachusetts Legislature passed a law placing the reasonable control of billboards adjacent to and visible from parks and parkways in the hands of the various park commissions of the state. The billposters took the matter into the courts, and in June, 1905, the Superior Court reversed the decision which had previously been in support of the park commissions. This was done on the ground that billboard advertising was a legitimate and natural use of property, and that it could not be restricted without compensation to the owner of the property, although no defence of the major interests of the billposter was made. It may be said that when the Superior Court of Massachusetts rendered this decision it doubtless did not foresee that the release would so embolden the advertising concerns that they would speedily do away with all semblance of a desire to act reasonably, as they had promised, and create what is in the opinion of the public a common nuisance. Such, however, is the case. Billboard advertising was never more of a nuisance than it is to-day. The offense is not at present actionable, but it is only a question of time when it will be so, because constitutionality follows public opinion, and public opinion will express itself and declare these outrages to be public nuisances.

It is probable, however, that before public opinion affects the constitutionality of the case it will be seen that it is public opinion which declares the need of parks and parkways for certain purposes, and that it will with equal force declare against anything vitiating these purposes. The special value for advertising ends of locations near parks and parkways is created by public opinion, and this opinion will not see its own creations destroyed for personal gain. The greatest good to the greatest number will become the rule in this case as in others.

Moreover, public opinion will not hold as tenable the position that smells and sounds may be nuisances, but that sights may not be. The time will not come when a firm may use our water supply as a medium for giving us samples of its dyestuffs. The people have a right just as inalienable to purity in the landscape. The outlandish jargon of colors now permitted can be only temporary. It is as antagonistic to good sense as it is to good taste, and its own present extravagance is the shortest road to its doom. Being neither a necessity nor a luxury, advertising concerns will soon abandon it, and the billboard men may then, without resort to law, boycott, or by any other action on the part of the public, exemplify the great American trait of mobility in labor. The sooner we come to the realization of these facts the better will it be for our self-respect as American citizens. After public opinion has manifested itself in this form, laws against billboards will be constitutional, and it will then be time for them.

The argument that the value of billboard advertising is shown by its enormous extent is as futile as to say that the sale of tons upon tons of cheap paper and bindings in the form of subscription books is an evidence of an intelligent reading public. In the latter case it is all due to the wiles of the book agent, and in the former to the equally insinuating wiles of the advertising agent. Patent medicines have an enormous vogue and an equally enormous lack of value through methods which are now beginning to be understood. It is time for manufacturers and merchants, more intelligent than the users of patent medicines, to see that they are using something which is not good for them.

What between uselessness to the advertiser and outrage to the public sense, billboards seem to have very little reason for existence. The facts are in accord with the theory. A speedy adieu to all billboards would be likewise in accord.



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DECIDUOUS SHRUBS.
Azaleas in great variety, in balls, 1 to 4 ft.
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Rhododendrons, hardy named sorts, 1 to 3 ft.
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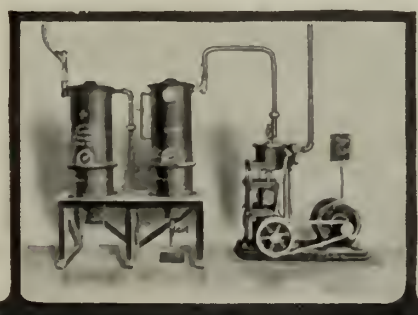
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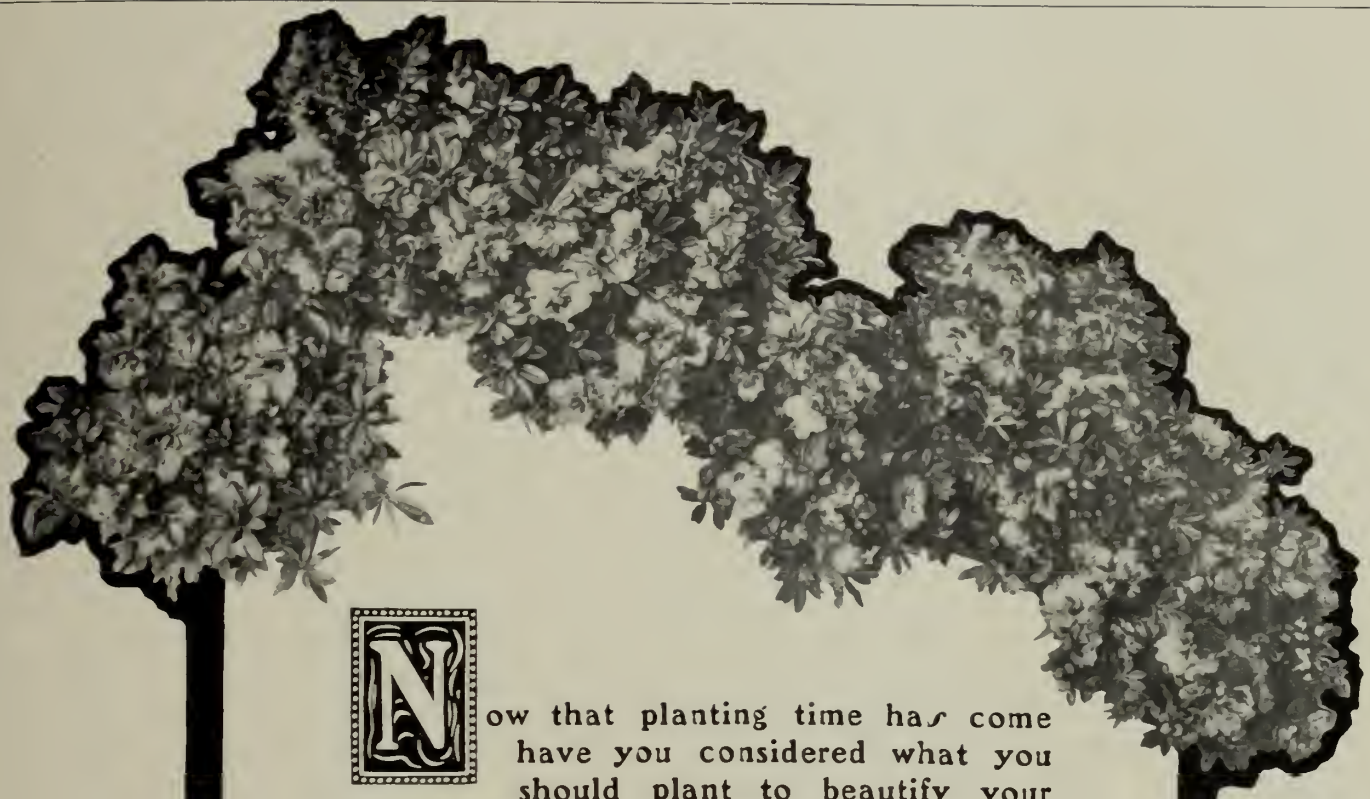
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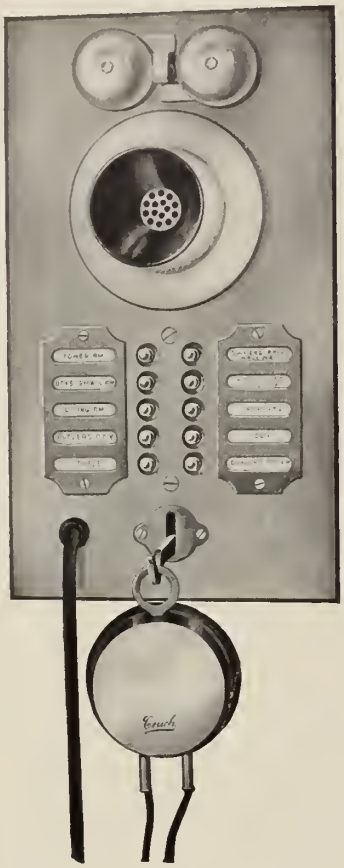
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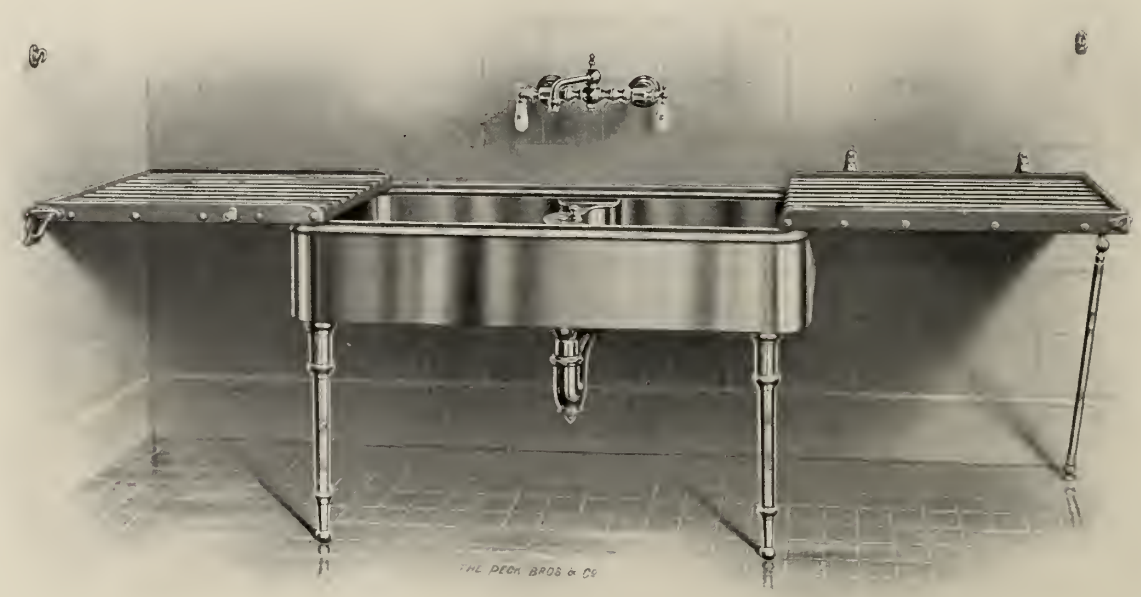
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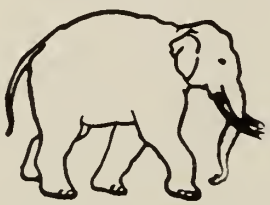
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Indoors and Out

A Monthly Magazine devoted to Art and Nature

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THE TERRACE BEFORE THE HOUSE

Is an Effective Means of giving a Dignified and Pleasant Setting to the Country House

(Winslow & Bigelow, Architects)

Indoors and Out

A Monthly Magazine devoted to Art and Nature

Vol. II MAY, 1906 No. 2

Of What Shall the House be Built?

The First of a Series of Articles Devoted to the Chief Building Materials for Country Houses

The Case for Wood

By Walter H. Kilham

PROBABLY the first thought in the mind of every man who considers the question of building a house for his family is a sort of image of the exterior of his proposed structure. This image, which very probably follows the idea of something he has seen somewhere in his travels, has no distinctness, but before the decision to have a large living-room, or a separate bathroom for the baby, comes this mental picture of the exterior of some sort of a house, and with it a well defined notion that the house will be of wood, or stone, or brick, or plaster, as the case may be. Later, doubts as to the respective desirability of these materials may arise, and the architect will be asked for his opinion as to the merits of the different substances.



A House at Lawrence, L. I., designed by Adams & Warren, Architects

Being an American house the chances are largely in favor of the selection of wood, and the object of this article is to discuss the wooden house and to show why in the majority of cases wood has come to be the favorite building material of the American people. Historically speaking, the use of wood is based on long established precedent, and in all countries where timber remains abundant it must always continue to be used. The primary reason for its use in such countries, among which the United States is the most important, is the cheapness of the material, both as to first cost and labor of working. Wood is still comparatively plentiful in most portions of the country, and the cost of its manufacture is now less than that of stone, brick or concrete, although the rapid rate of consumption must inevitably continually increase the expense of wood construction. But at present the supply of timber is sufficient, even if its market value has advanced one hundred per cent in ten years. Furthermore, while an up-to-date wood-working mill is a marvel of delicate and costly machinery, no such expense is required in the



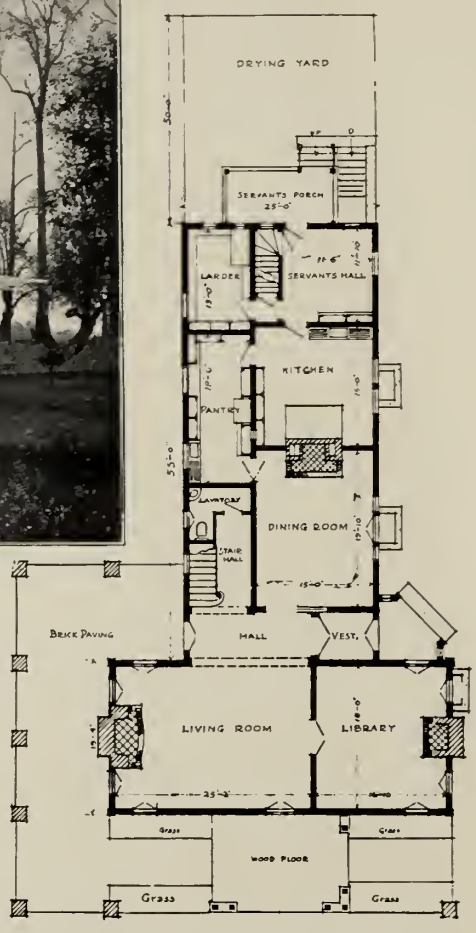
Residence of Mrs. S. P. Sampson

At Lawrence, L. I. Adams & Warren, Architects



VILLA OF JOHN S. NEWBOLD, ESQ.
At Jenkintown, Penna.

FIRST FLOOR PLAN



production of structural lumber as is involved in the preparation of building stone, steel or even brick.

Another most important consideration is the lower amount of the carpenter's wage compared with that of the mason.

Owing to the abundance of the timber supply in the past, carpentry has come to be a typical American trade. Nearly every American boy is more or less of a natural carpenter, while in the country some knowledge of woodworking is practically universal, and every farm hand can, on occasion, take a hand at shingling or boarding in a wall. In European countries, however, especially in the south, we find the mason's trade or that of the cement or stone worker more universally known, and every farmer who needs a shed or a small bridge over a brook builds it of solid masonry.



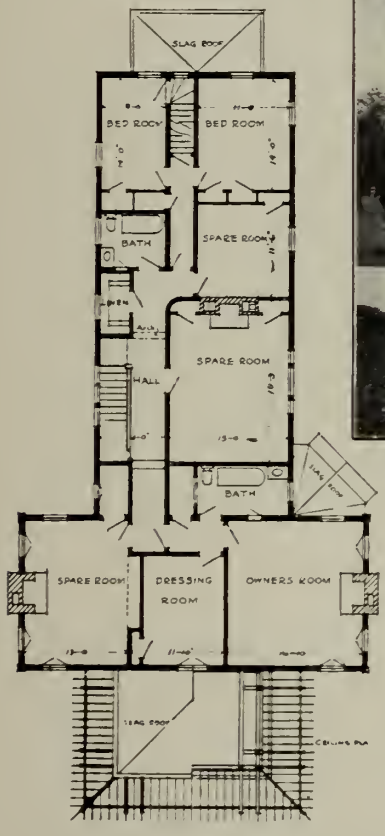
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This state of affairs renders it next to impossible to build anything but a wooden house in many sections of the country, as for work of any magnitude workmen would have to be imported from the cities. In fact, for the salvation of our rapidly disappearing forests, it is greatly to be hoped that the immigration of skilled laborers from Italy will continue and result in infusing new blood into the rather decadent art of masonry in the United States. And it



THE VILLA SEEN FROM THE STABLE

SECOND FLOOR PLAN
OF MR. NEWBOLD'S VILLA
C. L. Borie, Jr., and
C. C. Zantzinger, Architects



would be a good thing if our manual training schools would devote more time to cement, stone and brick-work, instead of teaching wood-working almost entirely, as is now invariably the case.

THE VARIETY OF FORMS

in which wood occurs in its manufactured state is one of its strong points. The decision once made to adopt wood as a building material, the choice between clapboards, shingles, siding, vertical battens, wide weather-boardings and combinations of two or more of these is still open. Moreover, one could use alternating wide and narrow clapboards or the same treatment with shingles, or the shingles can be of the ordinary size or large and thick. Moreover the shingles can be left natural to acquire a silver gray with age, or they can be stained, or redwood shingles can be used which have a pleasant color from the beginning. The hardness of a clapboarded façade may be pleasantly relieved by lattices and shutters, and by painting or washing with color the wooden house may be made to retain its freshness for a long period.

CLAPBOARDS

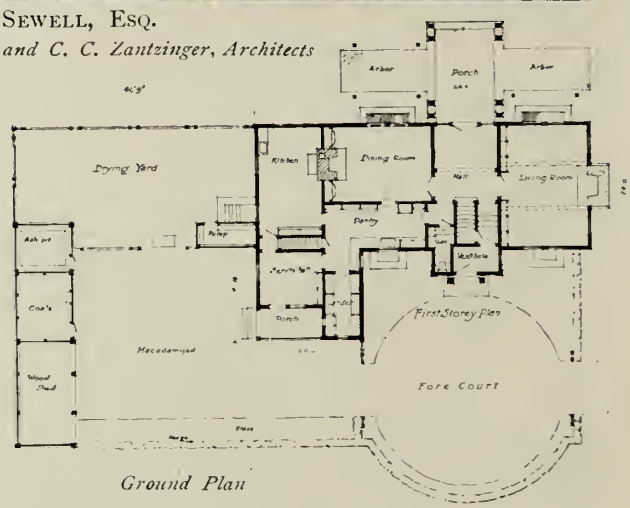
the writer believes are generally better suited for use in towns than in the country or at the sea-shore. Their smooth finish and lack of "texture" render them undesirable for use in proximity to woods or rock ledges, while the same qualities adapt them perfectly to situations in the



THE LIVING-ROOM



RESIDENCE OF ROBERT SEWELL, ESQ.
At Rydal, Pennsylvania. C. L. Borie, Jr., and C. C. Zantzinger, Architects



Ground Plan

vicinity of brick or stone buildings where a shingled structure would appear flimsy and unsubstantial.

That the appearance of clapboards does not deteriorate with age is amply shown by the old "Colonial" houses of New England, many of which defy the storms after a hundred and fifty years of service, and look, if it were possible, more substantial each year.

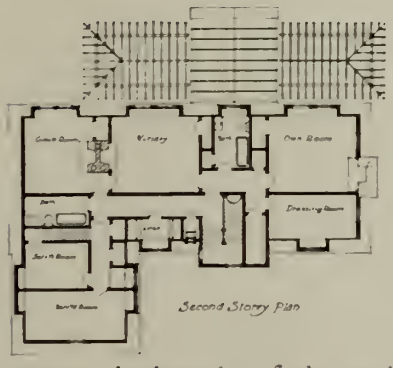


HALL OF MR. SEWELL'S HOUSE

A clapboarded house ought to be kept sufficiently painted, for, on the whole, clapboards do not "age" as gracefully as shingles, probably for the reason that their smoother surfaces do not hold the moisture as much as do the rough-sawed faces of the latter. The old clapboards were of pine, or even oak, and many were of great length, sixteen feet or more, with ends "spliced" or overlapping, and were laid with a narrower face to the weather than is now the custom. Long clapboards can now be had only in cypress, which



A View of Mr. Sewell's House
Looking up the hillside



is not very weather-proof, while pine clapboards are a practically unattainable luxury.

Nevertheless, in spite of all this, a good result can still be had by using spruce clapboards of the ordinary pattern, while very attractive special effects are obtained by employing extra wide ones, alternating with the narrow, or even for the entire wall. These can always be worked at the nearest mill.

SIDINGS

are much used in some parts of the Western and Central States, but are not very common in New England. The same remark applies to them as to clapboards regarding their use in towns. In general they give a somewhat "boxy" effect to a small house, and appear to better advantage on larger buildings. The scale of their lines being much larger than that of shingles or clapboards tends to make a small building appear smaller than it really is, though occasionally when sidings are treated in a knowing manner, as in the delightful little Newbold house by Messrs. Borie & Zantzinger, a fascinating semi-Latin effect is produced which goes far to justify their use.

WIDE WEATHER BOARDING

such as is found on old wooden cottages in Eng-



Entrance to Mr. Francke's House



A House Covered With Siding Ten Inches Wide
James Purdon, Architect

land and in some parts of the Middle States has great picturesque advantages. Its more common use in the United States is probably prevented by doubts as to its weather-proof qualities as well as its extra cost. The wide boards have to be specially run in the mills, and it is thought that on account of their width a tendency to warp might be expected. These boards, rough-sawed and stained, give a charming effect for a bungalow or summer place in a picturesque or wild location.

SHINGLES

have been exceedingly popular now for a number of years. Before the renaissance of the shingle its use as a wall covering was generally confined to backs of barns and to unimportant outbuildings; but in the eighties the discovery was made by some venturesome "artchitects," as the word was pronounced at that time, that its rough-sawed surface and multiplicity of joints gave a texture to the wall surface that no planed and painted woodwork could supply, while its small size rendered it easily adapted to the broken surfaces and outlines of picturesque designs. The skillful use of the shingle by such men as Emerson gave it great popularity, and thousands of interesting shingled cottages sprang up all over the country. Of course thousands of monstrosities accompanied them, but even the worst of these are now mellowed by time. Shingles are especially good for use at the seashore, where the damp sea air brings very quickly the beautiful gray sheen which is so much admired on old Cape Cod buildings. In exposed situations on the seacoast the touch of Nature is so prompt and effective that it hardly seems necessary to stain shingles at all. I remember a most beautiful interior of an artist's studio in an old Cape Cod village that was made by purchasing an old salt-house, the wall shingles of which had grown gray and mossy through a generation of exposure to briny sea breezes. It was taken carefully apart and reconstructed by turning it inside out, so that the soft old gray shingles formed the interior wall surface of the studio.



Residence of Albert Francke, Esq.,



A Cottage in Brookline, Mass.
J. Lovell Little, Jr., Architect

Cedar shingles respond quickly to the kindly influence of oxygen and sunlight, and so do redwood shingles, which age in a few years to a delicate and delicious brown. Pine shingles, which are somewhat used in northern New England, are not suitable for roofs, owing to their lack of durability, but may be used on walls if first cost is to be reckoned on. They should be stained before laying, as they are a little slow in turning gray and are apt to blacken first, which gives them an unpleasant appearance. In the comparatively dry air of the mountains the shingles on the east side of a house will turn gray almost in one year, while the other sides will be unpleasantly spotted four years after they are laid; and for a long time protected places, such as those under eaves and piazzas, will be as fresh as when new.

I have always regretted not having yet had a chance to build a whitewashed shingled house; the effect is very good and when seen on old buildings always gives pleasure.

For the sake of variety, shingles of special sizes and thicknesses are used. Large ones, seven-eighths of an inch thick, showing eight inches to the weather, give a pleasing effect. Split shingles, owing to their high cost, are almost never used, but are very durable and, on account of their rough surface, weather rapidly and very prettily. The use of poor nails is a cause which often predisposes a shingle roof to early ruin. Wire nails, or steel nails of any kind, rust off quickly and should never be used for exterior work. Iron cut nails, galvanized, should always be insisted upon.



at Lawrence, L. I. *Adams & Warren, Architects*

The Durability of Wood

depends on the measures that are taken for its protection. When properly cared for there is almost no limit to the age that a wooden building may reach. There is a timber church in Norway said to be eight hundred years old, and there are a great many timber houses in existence which have participated in the life of over three centuries. Keep the sills of the houses well above ground, repair leaks in roofs and gutters and use plenty of paint, and any ordinarily well built frame house will outlast several generations of its inhab-



A Colonial House of Frame
Kilham & Hopkins, Architects

itants. The danger from fire in a well stopped wooden house is no greater than in one which has exterior brick walls with their network of furring, while if a blaze once obtains headway in a frame building it is more easily checked, as the firemen are able to gain access to the fire by cutting holes in the walls. Great progress is also being made in fireproofing processes for rendering wood non-inflammable, and it is quite possible even now to build a wooden house that will be actually safer from fire than a brick one. In general, also, a wooden house is less liable to dampness than a masonry house on account of the cellular construction of the walls and their non-absorbent qualities.

THE ACTUAL DISADVANTAGES

of wood are perhaps covered in the foregoing lines. Wooden houses require care and paint; they are by nature inflammable, and large neighborhoods of them, closely packed, are subject to conflagration even in well regulated cities, as was shown by the "Baseball Grounds" fire of 1894 in Boston. The interior wood construction is very subject to shrinkage and settlement, owing to the combination of imperfectly dried timber and the fierce furnace heat which is so dear to the American "home maker." Aside from these, wood as a building material has no especial disadvantages known to the writer, while its many advantages far outweigh its few defects. In fact, discussion of the disadvantages of wood construction only leads to the mandate to "keep up the repairs" which could be just as well directed at buildings of any other material known.

WOOD IS MISUSED

however in many ways. Houses are often framed too lightly, so that they get out of plumb and settle woefully together. Ignorance of proper methods of framing and construction are responsible for many of the uneven floors, leaning walls and unshuttable doors of old timber houses. The use of green framing timber is almost impossible to avoid; but care in the arrangement of timbers will obviate many of the difficulties which arise from this source. Properly designed and put together, an American wooden house may be trusted to stand as well, look as well and serve its purpose as well as one built of any other material.

To sum up, then, the case for wood; all the desirable properties that any material possesses are offered in equal measure by this material. Wood exists in a great variety of manufactured



Mr. W. K. Bixby's "Mohican Cottage"
Wilson Eyre, Architect

forms; it appears well when new, and better after aging; what more can be expected of brick or stone? A wooden house requires care; so does any house. If a timber house takes fire the blaze can be readily extinguished; not so with thick walled structures which enclose the fire like furnaces. A wooden house is easy and quick of erection; it can be built by comparatively low priced workmen belonging to a trade whose members are to be found everywhere. Changes and alterations are easily made; the color can be varied; in fact, in an emergency, owing to its lightness, the house itself can be moved to a different location without much difficulty, should it ever be desired.

With all this the wooden house is dry, warm and healthy. Its walls do not absorb the rain to later spread rheumatism and colds about its chambers; they can be easily made as non-conducting as any; while in the matter of beauty and adaptability the old wooden dwellings of the Eastern States speak for themselves; no encomiums are needed. In short, wood is an ideal building material for an American house.

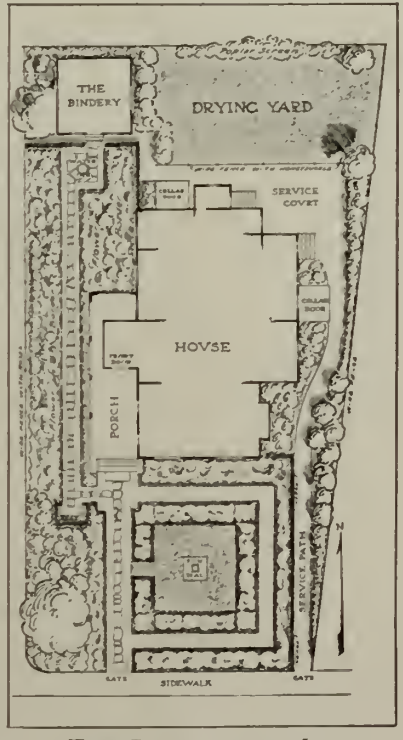
A Small Garden in a Village

And How It Was Planted

By Charles Downing Lay

A FRIEND of mine, a woman, wrote me one day that she was about to build a shop for her bookbinding work, which was, at that time, her particular hobby. She lives in a village, and the land about her house is so little and the house so large that I wondered where she would put an 18 x 18 foot detached shop. I knew the place well; knew its moth-eaten lawn, dotted with poor, sick-looking shrubs, and its unfenced and unlovely condition.

In the pause of answering her letter I made a sketch plan of the place; thought of the pity it was that such a charming house, so well designed and furnished with such taste, should have so poor a setting. Then I imagined what a pleasant little garden could be made there, a toy garden almost, but with many flowers and a jewel-like grass plot, smooth and green as a billiard table. The walks would be orderly and straight from house to street and from house to shop, with a line of stepping stones in the middle and a border of box at each side. And there would be so many nice flowers, small, delicate things, that would be almost lost in a large garden; and such fragrance on the air in the still nights of May and June! It was an attractive garden that I imagined as I sketched. Why not? thought I, it can be done! But no, the architect has surely put the shop near the kitchen door, where the drying-yard should be, and then the drying-yard must go in the place for the shop on the best side of the house. All this I wrote in my letter, and sent the sketches with it.

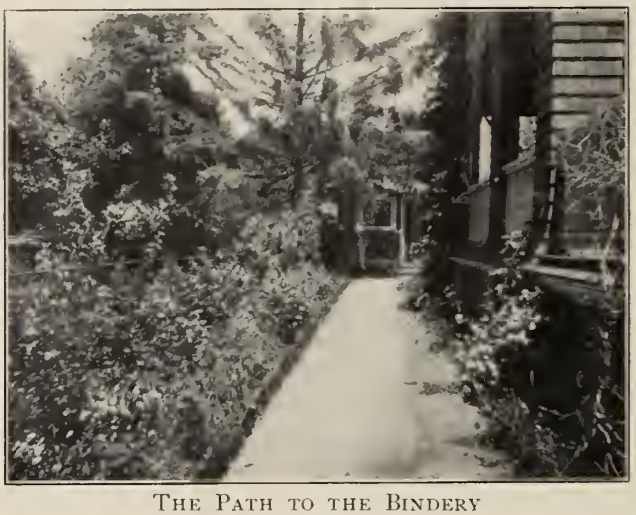


The Plan of the Lot

Next day came a telegram saying: "Come at once. Have stopped work on shop." Amused and curious, I went that afternoon and found it as I guessed—the shop was started in the wrong place.

We put in new stakes to locate it as I suggested, and in the morning the carpenters began their work again, and I was commissioned to do the garden. The first difficulty came with talk of fences. There were no fences on the street: all had been swept away by the onslaught of Village Improvers. The dear neighbors would not like the side fences, and to build a six-foot wall in

front would be too daring, too much against the tide of popular feeling. Then I had to explain that a garden of any sort must have some protection, not only from the passers-by, but from dogs and cats. I suggested that an unfenced garden is like a house of plate glass, lacking privacy and seclusion. There was much talk, with a compromise at last on a front fence five feet high of rough chestnut boards, with square posts, all set on a course of stone a foot high. The stone foundation allowed the grade inside to be improved, making the garden a foot higher than the sidewalk. For the side fences we used wire netting on iron posts with a gas pipe at the top. These were three feet six inches high. On these fences were to be roses, crimson ramblers, Dawsons, Jersey beauty, evergreen gem, and a clematis or two. Thus did we pacify the neighbors and keep out dogs.



The Path to the Bindery

There were two gates in the front fence, one at the left in line with the front door, the other, a smaller one, at the extreme right, from which a narrow gravel path led past the house to the kitchen and cellar doors at the rear; and, as may be seen on the plan, there is a high Norway spruce hedge between this path and the garden.

From the large gate a five-foot path led straight to the piazza steps, but just before these were reached there was a branch to the left and the beginning of the path to the shop. For these paths we used good gravel of a pleasing yellow color, and in the middle there was put an eighteen-inch wide row of stepping stones. These were old flagging stones worn smooth by many feet, and much cracked and of irregular shapes, so that they could be laid somewhat in the Japanese manner. They were varied in color, mostly grays, but some dull reds, warm yellows, soft greens, and they have been a great success, for they give a clean and dry footing in any weather, besides being agreeable to look at, and better and less expensive than it would have been to lay the whole path with stone.

There was little room for anything, and the house was ill arranged for these improvements; but, as it turned out, the scheme was in a way helped by the difficulty of the conditions. The path, for instance, from the front door to the shop had to be very close to the piazza, leaving only room for clematis, akebia and celastrus to grow on the posts and up to a balcony, and for a single row of Oriental poppies alternating with anemone Japonica. Even then this path was not on axis with the door of the shop, but near the end had to be shifted to the right, giving the square and a place for the water jar. This is a small stone wine jar kept full of water, into which a watering pot may be dipped and quickly filled, or one may there wash the worst of the dirt off one's hands after working among the plants.

At the other end of the path there is room for a seat, a small one, but enough for the owner and her workbasket.

The planting of the garden was the most difficult part of the work, since the house is closed from the middle of June to the middle of September. We agreed that it would be foolish to use plants which bloomed at that time, and it became a problem of combining a spring and autumn garden.

In the space to the left of the gate as one enters there is a Norway maple which I could not succeed in having cut, and which not only robs the soil but casts too much shade. This shady corner we filled at the back with shrubs; Philadelphus, symphoricarpus, kalmia, rhododendron, and a few Azalea amœna. In front of these and near the path many wild spring plants were used, among others, bloodroot, Solomon's seal, Dicentra, Heuchera, Hypatica trillium, Eranthis, Erythronium and ferns.

At the outside of the gravel path surrounding the grass plot there are peonies and asters, with



THE BORDER PLANTING OF THE PATH

an edging of violets on two sides. On the third side, next the house, and made dry by reflected heat and protected from rain by a wide overhang, wichuraiana roses were planted near the edge of the bed and are to be trained back and against the foundation of the house. The bed around the grass plot is planted in the four corners with German iris, on the sides with tulips, which find their way up through thick beds of Phlox subulata and Stellaria. The bed has an edging of Iris pumila on the outside; inside various Dianthus with bulbs put between the plants.

There is also in this bed Tritoma, Fritillaria, Mertensia, Hemerocallis, Sternbergia and Colchicum. The owner's fondness for hybrid perpetual roses and for Chinese azaleas was not to be reasoned away, though these plants have no place in such a small garden. The roses were planted, however, at the back of the large bed to the left of the shop path, where are also hardy chrysanthemums, pansies (among the roses), violets, including the V. cornuta and V. pedata, Lespedeza, Rudbeckia and asters.

Back of the piazza and at the right of the path are the azaleas, lily of the valley, Polygonum, Aquilegia, Dodecatheon, Iberis.

This takes no account of the hundreds of bulbs put in every available place where they could possibly grow and bloom, even the grass plot is full of crocus; narcissus of many varieties are planted everywhere. Then there are Puschkinia, autumn snowdrops, tulips of various species, Muscari, Scilla, Chronodoxa, etc.

The care of such a garden as this is very easy, the manual labor of it is almost nothing, except for a biennial digging up and replanting, when the owner employs a man for the hard work. At other times the care is more a matter of intelligence than labor, for beds so closely planted cannot be trusted to a jobbing gardener, but the work must be done by one who knows where the bulbs are when no leaves are above ground and one who is interested to help and fuss among the plants. To a person who cares for gardening as an amusement, or rather as an absorbing hobby, such a garden gives ample opportunity for gratification of her taste.

Every second or third year many things will need to be divided and replanted, the tulips after two seasons have deteriorated and for change other varieties will be planted.

The garden has been a success, it is pleasant and interesting and gives an astonishing amount of flowers for such a small place, and the most lovely and rarely seen flowers where they can be easiest enjoyed. In the spring it is, of course, at its best, for then it is most comforting to have flowers. In September peoples' hunger for the country and rural delights has been satisfied, and a few flowers will serve.

This is one solution of the problem of a small place in a village, another scheme may suit other conditions, but the formality of this is grateful and more in keeping with the surroundings than the usual twisty paths and irregular shrubberies. And the return in flowers is greater.



Pastime at "The Moorings"

"The Moorings"

An Unusual House in an Unusual Situation, being the Summer Home of B. P. Cheney, Esq., on Calf Island in Boston Harbor

Designed by John A. Fox, Architect

THIS house, located on "Calf Island," one of the largest of the "Brewster" group, at the entrance to Boston Harbor and between "Broad Sound" and "Ship Channel," is designed for a hot weather refuge for a busy man of affairs and his family. The whole island is under his sole control and can only be reached by his yacht and launches. The main requirements to be fulfilled by his architect were to provide a very solid and weather-proof building in secluded, convenient and restful surroundings. What is commonly known as the picturesque in house design was ruled out by the natural conditions, for the angles of irregular wings and rambling roofs cannot but be vulnerable to wind and rain. The island, composed largely of ragged and precipitous rocks, is swept by every winter gale; the salt spray, and sometimes the crests of waves, being driven to the very doors of the house. This made necessary a simple, solid and weather-proof exterior, with a spacious and airy arrangement of interior. The later is marked especially by the



The House and "The Overlook"





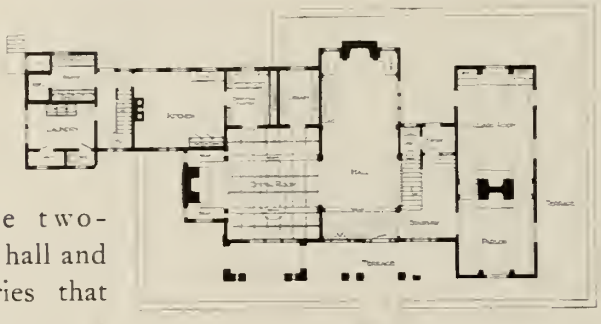
VIEWS OF THE TWO-STORY HALL

The Finish is in Cypress of a Natural Color





THE STAIRWAY WITH BALUSTRADE OF CORDAGE





THE PLANS

large two-story hall and galleries that invite every summer breeze. The fine situation also suggested the "Overlook," a pavilion thirty feet square, at about sixty feet from the main house, almost overhanging the water at the highest part of the cliff, and some thirty feet above the level of low tide. The contour of the site and the exposure to the winter weather did not allow the main house to be placed any nearer the edge of the rocks. So this annex was devised to give a view down to the landing stage and boat moorings, and to welcome every whiff of salt air in the hottest of dog days. It also serves as a shelter for telescope, signal gun and signal flags. This structure, and all terrace and foundation walls of the house, fireplaces and chimneys, inside and out, are of local stone gathered from old walls on the island. They are of great variety and beauty of color and quite regular in shape. The stone, being of the same formation as the cliffs, gives the house a fitting connection with its site. The boathouse and mess-house (the latter not shown) furnish additional quarters for boats, crews and other employees. The small buildings next the boathouse are made up of old deck houses and other wreckage, and were the home of a fisherman before the present ownership, and were purposely



THE BOATHOUSE

The small buildings beside it are made up in part of the deck houses of vessels



THE DINING-ROOM



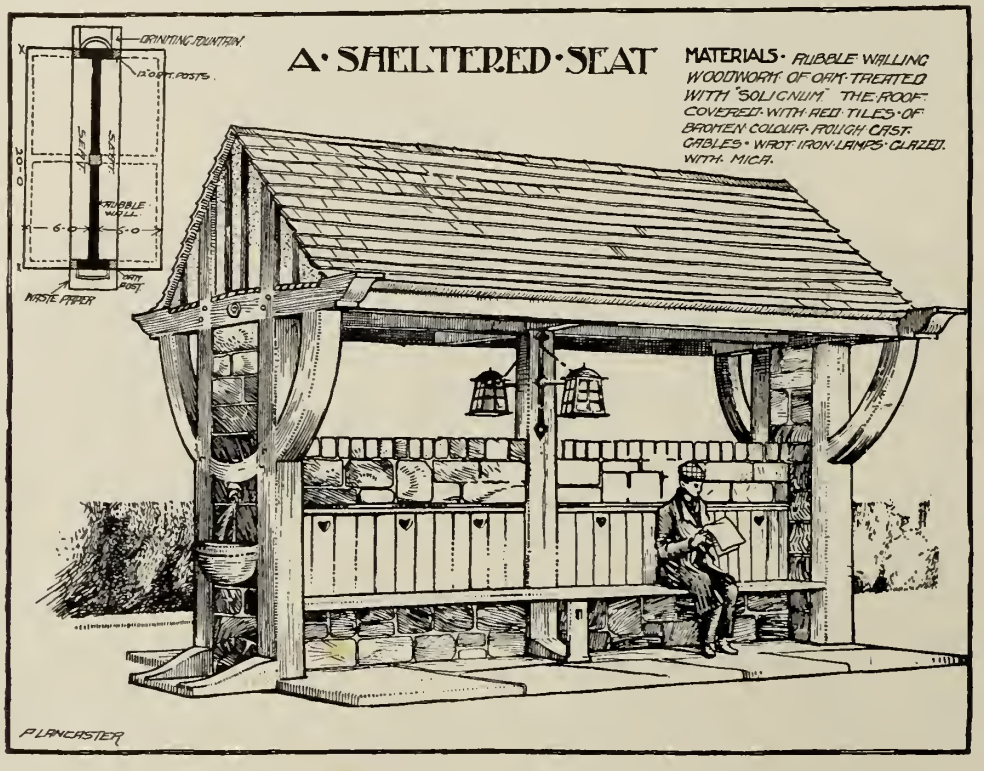
THE BILLIARD-ROOM

retained. The climate in winter being too severe for plastering, all interiors are finished throughout with cypress of natural color. The demand for a large supply of rain water compelled low pitched metal-covered roofs of considerable area. The construction is generally of wood and unusually heavy. The roof color is red, and the walls a light, warm gray. The blinds are a bright green. All terraces and landings are of granolithic.



THE HOUSE AND ITS STRETCH OF SHORE

The natural finish of the rooms goes far to carry indoors the nautical surroundings of the house. Stair balustrades of cordage, ship's lanterns, numerous charts and relics cast up by the sea are proof that the house does not happen by its situation merely, but that it was designed in every detail to be a habitation fitly surmounting its rocky isle and to give scope to thrilling outdoor life amid the salt breath of Old Ocean.



THE above drawing, by a clever young architect, contains a suggestion for a comfortable resting-place beside a suburban electric line. Places in need of a seat and shelter for waiting passengers are numerous; places which might support them were they made ornamental are more numerous still. Though some effort has been made to supply these conveniences, it is difficult to name many cases where the trolley seat has been made an object of beauty. It need not be a shed or a packing box. Why not spend a little more money and have something that will add to the landscape? The cost need not exceed $600. The present design could be applied to a terminus of the line or to a junction point, providing the travel be not heavy there; but it is particularly suited to serve as a way station upon a comely avenue. To one end a counter might be added for the sale of newspapers.

Port Sunlight

An Industrial Village of Beautiful Cottages near Chester, England

By J. G. H. Northcroft
Late Secretary of the Garden City Association

Illustrated with Photographs by Thomas Lewis

Part II. — *Concluded*

LET us consider from the architectural and domestic point of view the dwelling houses at Port Sunlight. In the main there are two types of house only, what may be called the "cottage" and the "parlor house." There are, indeed, a few cottages which have less accommodation than the standard type and a dozen or so, occupied by the clergyman, doctor and various heads of departments, which are larger and more ambitious dwellings. But these exceptions, especially the latter, may be put aside as having no specially noteworthy characteristics.

During the eighteen years in which this industrial village has been developing, certain dimensions for a definite number of rooms arranged in two floors in different ways have gradually been adopted as affording the maximum of convenience for a workingman and his family. Rightly enough, utility has been the first consideration. The fact that the basis of all beauty is usefulness, actual or æsthetic, is well illustrated here. The dimensions, number of rooms and arrangement of them are shown by the plans illustrated herewith. We are speaking now of the "cottage" type only. A living-room, 15 by 18 feet, which contains a cooking range and into which the front porch gives access, is the chief room of the dwelling. Behind this is a scullery 8 feet 6 inches square, with a pantry 3 feet wide, and a bathroom 5 feet 6 inches wide opening out of either side of it. In all cases the scullery has a good sink and in a few cases a kitchen range, so that in hot weather the cooking may be done there. Any variation from these dimensions has not been popular. If the rooms are larger, the wife has more work than she can manage; if they are smaller they will not accommodate the necessary furniture. Three bedrooms on the first floor, each with a fireplace, complete the accommodation. The rent of the cottages of which plans are shown is four shillings and four and sixpence a week respectively.

The "parlor houses" differ from the cottages only in having a front parlor, a separate entrance hall and an extra bedroom. A typical plan of one of these is given. These two types, having been found by experience most suitable for the needs of the village, have been generally adhered to, and one of its most pleasing aspects is the varied taste and generally substantial character which is displayed in the combination of materials and design to meet the requirements of the case. The manner in which half-timber treatment has been applied to the upper stories of a large number of the dwellings is most pleasing; the variety of good effects that have been obtained is remarkable. It is of interest to note that the only wooden building in the village



Cottages on Pool Bank, Port Sunlight



ROUGH-CAST COTTAGES BUILT IN ROWS ON

is the gymnasium. The local building bye-laws do not allow wooden structures, generally speaking; but these restrictions vary so much that what would be passed unhesitatingly in one district would be vetoed in another. Rough-cast and whitewashed plaster over brick have also been largely used at Port Sunlight, but in most cases the better-class houses are of red brick alone. Tiles comprise most of the roofing material. In a few cases an excess of ornamentation is noticeable and is to be deprecated; but, for the most part, simplicity and good proportions in the use of sound material abundantly satisfy one's sense of the fitness of things.



THE "STRATFORD ON-AVON HOUSE" AT PORT SUNLIGHT



COTTAGES OF BRICK AND ROUGH-CAST

The question of cost is important and may be of interest. The village represents a capital outlay of £350,000, on which the firm of Lever Brothers receives no return whatever, the rents being fixed at such an amount as only to pay for taxes, maintenance and repairs. The taxes are now paid by the occupants, in order to secure for them their votes under the local District Council. Fifteen years ago the standard "cottage" type cost £200 to build; now it costs £330; then the "parlor-house" type cost £350; now it costs about two hundred pounds more. So much for dearer labor and



GREENDALE ROAD, PORT SUNLIGHT



A GROUP OF FOUR COTTAGES UNDER ONE ROOF

material. It is clear that at four shillings sixpence and five or six shillings a week rent there can be no profit on the undertaking. Indeed, taking the value of the land as £240 per acre, and the number of houses on the acre as ten (after allowing a due proportion for parks and playgrounds), each cottage would cost about £354, which, on an ordinary commercial basis, could not be let at less than ten shillings per week. Now the ordinary village tenant cannot pay this; so that it is evident that such a village as Port Sunlight is not a commercially profitable venture at present. Only cheaper land and less expensive buildings can solve the problem. Crowding more than, say, twelve houses upon an acre only enhances the price of the land while inevitably tending to physical disaster and architectural decline. This subject, however, is too large and important to be further considered here.

Something may now be said of the outdoor life of the Port Sunlight people. Each house has its front garden, tended and kept in proper order by the village authorities. This may seem like carrying paternal government rather far; but it is justified on the ground that only thus can



A ROW OF BRICK COTTAGES









Rows of Cottages at Port Sunlight

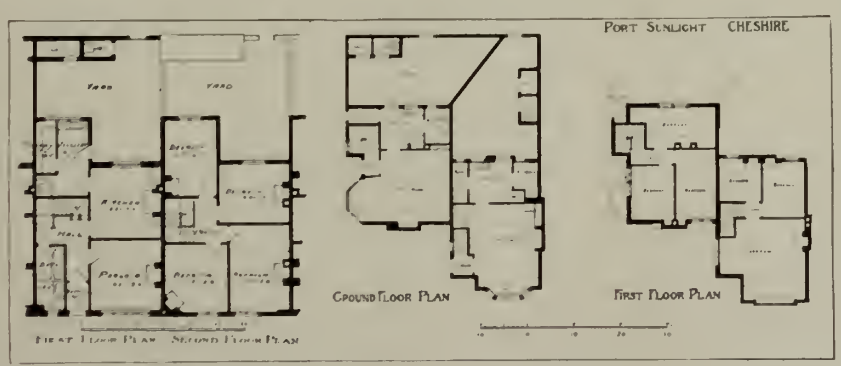


BRICK AND HALF-TIMBERED COTTAGES ON PARK ROAD
The Gables filled with ornamental modeling in plaster

neat and pretty gardens everywhere be secured and the unsightliness of neglected plots avoided. Lever Brothers have discovered that some men have little or none of the old Adam in them, and will never become gardeners, even of the amateurish sort. The up-keep of each front garden comes to about three pence a week.

Almost each block of cottages has its section of allotment gardens, placed as near as possible to the house, and here is provided ample scope for personal taste and labor. Poultry is kept by many of the tenants, fruit and vegetables grown by all. The latter are greatly appreciated by the villagers, as their persistent interest in gardening and the excellence of the annual flower show testify. Mr. Lever calls them "the very safety valve of the village." This of course is the chief recreation of the workers in summer, and is followed by young and old, men and women alike. For younger and more vigorous spirits there are football and cricket, tennis and bowls. The discipline of fire-brigade drill and of the Port Sunlight section of the Cheshire Volunteers appeals to others. Then there are the gymnasium and the swimming pool.

For beauty and suitability of buildings, taste and judgment in its lay-out, and care in its maintenance, Port Sunlight is probably unique among village communities in England; and it is both natural and gratifying that it should be annually visited by large numbers of people from most parts of the civilized world, and that its beneficent example should be influential in many ways and in distant countries.



PLANS OF THE PARLOR HOUSE TYPE
Renting for $1.30 a week

PLANS OF THE "COTTAGE TYPE"
Renting for $1.00 a week



The Faculty Clubhouse at the University of California

Designed by Bernard Maybeck

A View from the Canyon

Some Interesting Buildings at the University of California

The Work of Bernard Maybeck, Architect

An Artist in the Use of the Simplest Building Materials, especially Wood

By William Charles Hays

ALL the world has heard of the general plan for a greater University of California, but practically unknown are several buildings constructed by the University at about the time when the Phœbe A. Hearst Competition was turning the attention of architects toward one of the most ambitious projects of our day. Mr. Bernard Maybeck was then designing the Faculty Clubhouse, Hearst Hall (now the women's gymnasium) and the Basket Ball Court, which are here described and illustrated for perhaps the first time. Of these buildings, the two latter will be demolished to make room for the Athletic Stadium, when the new plans will have drawn more nearly toward completion ; and the first mentioned lies outside of the area affected by the general scheme. Albeit they are small and inconspicuous, they are not less worthy of regard than their permanent and more pretentious neighbors.

The Faculty Club is exceptionally fortunate in its site: a long bend of Strawberry Creek, screened on its steep north bank by low-growing trees, to the south a grassy bit of flat land, shaded by many splendid live oaks, then a gentle slope and, marking the margin of the green, the long line of the house which follows the contour trend at the foot of the rise. It is a glade of romantic seclusion and charm, and was chosen last winter by Ben Greet's Company as the setting for their presentation of "As You Like It." Behind the real trunk of a real tree, Rosalind, in doublet and hose, stepped confusedly at the entrance of Orlando ; and the Duke, unconsciously tuning his voice into unison with the flow and song of the near-by stream, told his translation of the woodland teaching:

> "And this our life, exempt from public haunt,
> Finds tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything."



The Clubhouse from the Hillside on the Southwest



A Private Living-Room

A Lounging-Room



An Upper Gallery

Interiors of the Faculty Clubhouse

It having been recognized by the Board of Regents that the character of Strawberry Canyon was well worth preserving, the Board set aside to the uses of the Faculty Club this site for their building.

The modest intention of the club was at first to build only one room, and that large enough for all club purposes. Then came a process of accretion, and the project had already grown to include a dining-room and its equipment, a billiard-room, and living-room quarters for bachelor members before construction was begun. Frankly avoiding any attempt to solve these changeable conditions as a serious problem, Mr. Maybeck has, nevertheless, evolved an excellent and practicable arrangement and a building charmingly picturesque in the massing of its component parts.

The exterior is an architectural study of solid wall and voids. Its interest is of a sort resulting from juxtaposition of materials and in the playing of those materials for color, texture, light and shade.

The interior is altogether reposeful and satisfying. Several of the lounging-rooms are shown by photographs. One of these has its walls lined with broad redwood boards, the joints of which are covered by battens. The wood is finished in its natural color with only a dull coat of wax to





The Lounging and Lunch Room — Hearst Hall

protect it from stain. Others of the smaller rooms have their walls covered with perfectly plain burlap of a citrine color, fastened with very narrow wooden strips. The same kind of burlap is used for portières and for upholstered seats. All the fireplaces in these rooms are of red brick, perfectly plain, being square recesses without shelves or projections above.

The massive structural timberwork of the dining-room is notably fine: its high pitched exposed roof has here and there accents in a crude — almost barbaric — type of ornamentation, such as might have been the playful touch of a primitive workman whereby to flaunt his skill in handicraft.

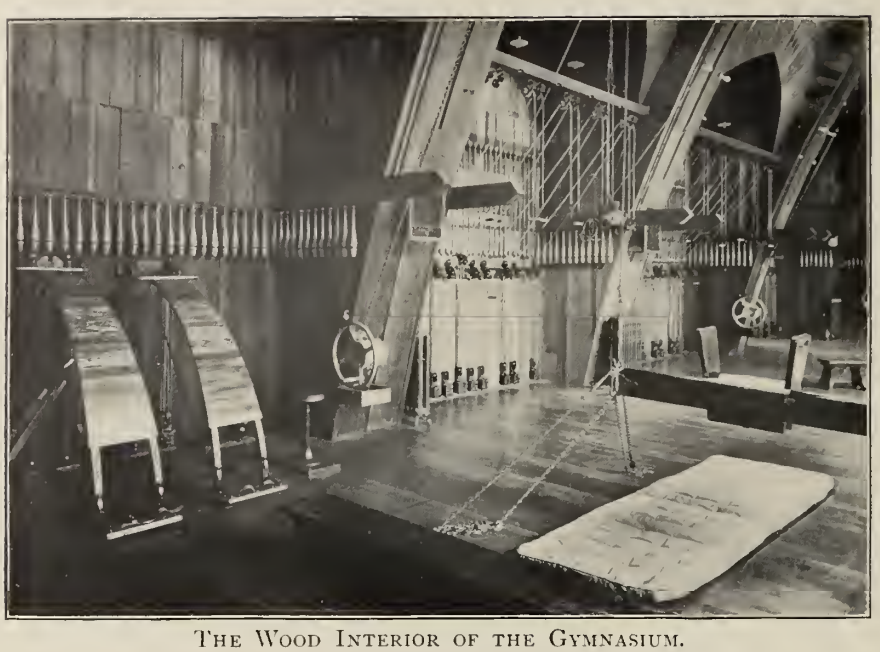


THE DINING-HALL OF THE FACULTY CLUB

Hearst Hall was built by Mrs. Hearst, primarily to provide a suitable place for frequently bringing together the women students of the University, who number approximately two thousand. As amateur theatricals were at that time much in vogue, the upper story was planned and thoroughly equipped for the giving of these and similar entertain-



THE WEST FRONT OF HEARST HALL



The Wood Interior of the Gymnasium.

ments. In this large room most of the undergraduate dances are held, as well as several large receptions during each college year. It was not originally intended for use as a gymnasium, but has been admirably adapted to that purpose since the immediate needs of the "co-eds" have become more precisely defined. That part of the ground story directly under the gymnasium is now used as a lounging and lunch room and is interesting principally for the quaint design of beams, grouped posts and braces which support the floor above. A broad, easily rising stair leads from the lower floor to the gymnasium, arriving centrally at the end of the room. On the landing, halfway up,—where the stair divides and turns,—there is a fine mullioned window.

Hearst Hall was never considered by its architect as a serious work, and its inexpensive, transitory character is expressed in its structure. To the Easterner this exterior may prove an interesting example of the wall covered with "shakes" (California's native shingle, long, narrow, adze-split). The use of shakes for the interior finish is questionable for the reason that a form of material universally employed out of doors for resisting the weather is made to perform an unreasonable function when used indoors as a lining material.

The extensive Basket Ball Field, used by women students, adjoins Hearst Hall immediately to the south, having its main axis at a right angle with the axis of the gymnasium. The field is enclosed on its east and west sides by bleachers and on the north and south by curved terminals. At its north end, close to the gymnasium, is the entrance for players, while other entrances and exits are arranged in conjunction with numerous stairways, placed at intervals behind the bleacher seats. It was by a wise forethought that, in clearing the site, some pine and eucalyptus trees were left standing, their trunks passing up through the seats, to shade spectators at the game.

Several photographs show the curved pergolas and sheltered approaches to the tiers of seats. In the building of these posts, arbors and pedestals



The Basket Ball Court
A Pine Tree shading the East "Bleachers"

from such simple material as stock lumber, Mr. Maybeck has evolved notably fine expressions of the fit, craftsmanlike use of woodwork; but indeed this eternal fitness of things distinguishes Mr. Maybeck's works. He knows the materials which he employs.



THE GYMNASIUM AND THE STAGE

Mr. Maybeck is an *Ecole des Beaux-Arts* man; he is also a craftsman. He has that sort of good taste which is the result, not so much of knowledge as of native intuition, and of which some one has said: "This instinct, creative and imaginative, leads as surely in great things as in little and in little as in great, . . . with its guidance anything made, be it high or humble, is beautiful and fitted to its purpose." Perhaps few so good examples as the works of Mr. Maybeck, and certainly none better, can be found by which to demonstrate this truth as to the instrinsic beauty of a small or inconspicuous thing done rationally, faithfully and well. One's first impulse is to conclude that Mr. Maybeck has looked extensively for inspiration to the three peoples most distinctly timber builders,— the Scandinavians, the Swiss and the Japanese,— but one would have to admit that he has assimilated each influence and given an interpretation of his own. Yet this judgment, the obvious one, will, in reality, be doing Mr. Maybeck an injustice. It is much more probable that while working out his own salvation, a logical development has led him on to a common ground with those ingenuous peoples whose work has that quiet artlessness which is the chief quality of many a great work of art. He belongs by temperament among the few workers who cannot shirk and who will not sham.



A PORTION OF THE COURT
Showing a Curved Pergola ingeniously designed of Wood

In connection with the recent disaster in California, it is interesting to reflect upon events that have taken place about the buildings shown in the foregoing article. From a scene of almost rural tranquillity the campus of the University at Berkeley changed to a confused refuge for suffering people who escaped from San Francisco. — ED.



Well-Designed Houses Built for Profit

Being the Development of a Tract of Land at Newark, O., which has been Successful from both the Practical and Æsthetic Points of View

The Cottages designed by C. A. Howell, Architect

THE awakening to a need of better architecture is far from being a sentimental manifestation. Nor does it concern itself only with the æsthetic aspect of things. The demand for better dwellings is an insistence, not only upon better design, but better construction, for advance in one of these cannot be altogether independent of advance in the other.

The essential thing is to give intelligent thought to that which should concern us most, our intimate surroundings as we find them in the home. We are apt to carelessly think that dwellings of architectural merit cost a great deal of money. On the contrary, it is possible they only show the good fruit of the above careful thought. The houses illustrated on these pages make good this point. They represent a deliberate and wholly excellent scheme worked out by a broad-minded landowner with the help of a clever architect. The object was to develop a tract of ground with well-designed and well-built houses to be offered for sale or rent at a moderate cost. Although the dwellings have been built in rows, the objectionable features of such an arrangement have been avoided. Each house is so separated from its neighbor as to give ample light and air. Moreover the row as a whole is an ornament to the street and not an eyesore to those who loved the fields before the houses were built.



One of the Attractive Façades

The construction is the "balloon" system of framing, whereby the wall studs run uninterruptedly from foundation to roof. Over these studs is the sheathing, and on this shingling laths have been nailed vertically sixteen inches apart. Upon these again light laths were placed, as on inside walls; but the plaster used was of a wood pulp variety. The

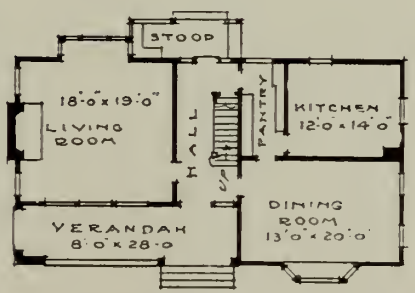


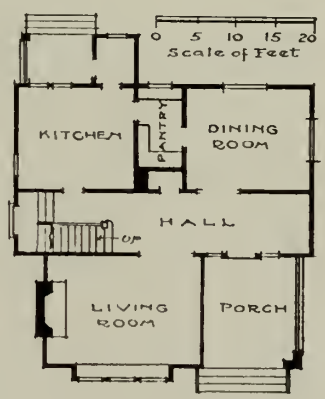


Two Typical Cottages

walls so finished make an excellent background for the half-timber trimming. This is stained somewhat darker than the natural wood.

The interiors, in being necessarily extremely simple, are all the more refreshing for that. The woodwork is natural oak, and the walls have been slightly tinted by coloring the plaster itself. The cost of each house was approximately $4,000. The fact that all save one, reserved by the owner for his residence, quickly found purchasers proves the success of the experiment. It also shows that there are communities to-day where dwellings designed and built with care are appreciated, and in the most practical way, by purchase.





Two Typical First-Floor Plans

Injury wrought in many localities by the average real estate speculator is well known, and the obloquy heaped upon many operative builders is usually a just desert ; for it is the forces of these that have given to manufacturing towns the " installment house," so called because the purchase price is paid with a percentage of the monthly earnings of bread-winners or with the proceeds of their life insurance policies. Such houses are poorly fashioned of the cheapest materials. As a result draughts in winter, uncertain heating, defective flues, plumbing and gas fitting, cracks and settlings harboring germs and vermin, increase the care and expense of comfortable living, if they do not actually imperil the lives of the occupants. When this is borne in mind, the opportunities for improvement in the dwellings of our vast population are obvious. And in the light of the case we have described it is equally apparent that efforts in this direction are not to be regarded merely as sentimental sallies, but as reasonable steps toward improving human surroundings and with financial profit.



The Decorative Value of Vines

And How they Give a Final Embellishment to Architecture.—The Best Vines to Use and Where to Plant Them

By Frances Duncan

VINES are to a house as the last accessories of dress to a woman, being chiefly useful in serving two ends: to enhance charms or to conceal defects.

Except for the comfortable presence of large trees, nothing in the way of planting is so quickly effective in making a house seem at home with its surroundings, in taking away its reproach among its fellows of brand-newness, as a lusty and vigorous vine drapery. It is the outward and visible sign that house and garden have made friends.

If the house be hopelessly ugly and the owner not enough of a rich man to pull it down and build a better, no more satisfactory remedy is at hand than to hide its deformities under vines; and if he takes counsel of a good architect and build out from the house at precisely the right place his porch or portico and properly bedeck it with vines, this treatment will usually suffice to melt the worst of the ugliness into something at least easily tolerated.

However, the reasons which govern the planting of vines against house walls are closely analogous to the planting reasons which hold good in setting out vines against garden walls; the porch or portico of the house is in its requirements so like the pergola that they are here considered together.

Vines for the Pergola

A vineless pergola is a sin against good garden-craft, since its very *raison d'être* was as a support for grapevines; it is a development of the trellis. Now if a pergola or a porch have architectural beauty, care should be taken that the vines do not mar it. Honeysuckles, for instance, which, unless carefully trained, incline to be straggling and indefinite in character, their long sprays becoming undeniably "stringy" in late autumn, do not belong on a pergola of architectural excellence. Against marble pillars or columns of wood, white painted, the character and individuality of leaf and stem are plainly shown, and if these have some artistic quality so much the better. Shade is another desideratum in a pergola. The trellis overhead should be abundantly covered, that the "carpenter work," in Bacon's phrase, may seem needed to support something, rather than to stand as apparently a gratuitous addition to the landscape. For this reason the vines used should be strong, lusty, well nourished — no feeble, attenuated starvelings — and perfectly at home in that particular climate in which it has pleased Providence to place them.



A Barn Gable decorated with Vines

One of the sturdiest vines for this use, able to stand a winter temperature of thirty below zero without criticism, is the wild grapevine (*Vitis Labrusca*). The definiteness and character of the brown, stiff-jointed branches, the bold and strong outline of leaf and spray which, against the whiteness of column or trellis, are a delight to the eyes, the hanging grape clusters in the autumn and the



A Pergola of Classic Type shaded by Ampelopsis

shadows cast on the path or the floor beneath, the irregular patches of sunlight which break through the vine covering are charming. In fact among vines the wild grape is an artist of unerring decorative instinct. If it were an expensive foreigner, instead of being a native, easily obtainable and with the homely virtue of being useful beside, it would be much more widely planted. The best of the wild grapevines are the native *V. cordifolia* (fox grape), *V. Labrusca* and the Japanese *V. Coignetiæ*, a very brilliant beauty.

Another very lovely and very artistic vine, admirably adapted to pergola or porch or portico or to any place where it may form the canopy, is the wistaria. The grace of the drooping racemes is never more blessedly evident than when one may walk beneath, enjoying to the full their delicate, fragrant loveliness, which is better than the sight of them grown on a wall, far aloft. A wistaria covered pergola is a delight also when the lavender petals are falling. The best of the wistarias are *W. Chinensis* and *W. multijuga*. It is because the wistaria has individuality that it is so lovely a thing for veiling the decrepitude of trees which have lost their beauty. Woodbines and ivies can do little more than cling closely, following the outline of trunk and branch, but the wistaria twists and twines, conferring its own grace and character to the old tree until it seems to forget what manner of tree it was. If planted with the wistaria, the brilliant trumpet creeper harmonizes well as to leaf and habit (though a better climber), and since its flame-colored petals do not open until late July or August there is no clashing between the two, and in color effect a complete change is effected. Though the present writer has never seen it so used, the climbing hydrangea should make a striking, unusual and exceedingly decorative vine for a trellis.

When a pergola is built of rough posts of natural wood, the decorative quality of leaf and stem is not so essential and the gayety of flowering vines becomes more to be desired than on such a pergola as, for instance, that in the formal pergola stone columned in the Italian style. Stems and branches are less clearly outlined and

a looser, more careless grace pleases. The common Virginia creeper (*Ampelopsis quinquefolia*) is better here, far better than its relative, the Japanese ivy. Trumpet vines, their vivid coloring followed in September by the dangling scarlet fruits of the Chinese matrimony vine (*Lycium Chinense*), and these by the orange berries of the false bittersweet (*Celastrus scandens*) to give color until November and after, — these would give a very lovely autumn effect to such a trellis.

And the roses! Sweetbriers, yellow ramblers, crimson ramblers, which against a white pergola are almost too showy, are here delightful; so would be Debutante and Sweetheart, ramblers of a pale, silvery rose, delicate in color and sturdy in constitution, the new Lady Duncan (one of Jackson Dawson's hybrids), the native prairie rose (*R. setigera*). With the exception of the crimson and yellow rambler, all these are to be trusted as far north as Massachusetts. Hall's honeysuckle (*Lonicera Halleana*) is an indefatigable grower, and on a rough porch or a pergola its rather careless exuberance does not offend the conventionalities, the sturdy *Clematis Flammula*, which holds its whiteness into October, *C. Viticella*, *C. paniculata*, or the common Virginian clematis, known variously as "Travellers'" by the passer-by, and "Devil's Yarn" by the Vermont farmer, may be used on a rough pergola, or the strong-growing *Akebia quinata*, blessedly free from insect visitants. If one is in haste to cover his porch or trellis or make a screen, he can do no better than to plant the Japanese Kudzu vine (*Pueraria Thunbergiana*), known formerly as *Dolichos Japonicus*. It is a strong, picturesque climber with a rapidity of growth that suggests Jonah's gourd. Forty to sixty feet is its record for a single season. The great leaves are very decorative, and in June it is hung with long racemes of purple and white wistaria-like flowers. In the North the Pueraria dies down to the ground in the winter. *Cobæa scandens* and the Japanese morning-glory are excellent to plant for immediate effect.



Vines Harmonizing with Architecture



Pink Rambler Roses on a Garden Wall

VINES FOR WALLS

Now if the wall of the garden be high,— a bleak and uninteresting expanse set up as a defense against a more intrusive ugliness,— or if in the tiny "back yard" there is the typical unloveliness of the back yard fence, the primal necessity for these is that they be clothed, and that as speedily as possible. For a close, thick wall covering there is no better vine than the Boston ivy or Japanese ivy, the *Ampelopsis tricuspidata*. It is rapid, luxuriant, with a most catholic taste for any sort of soil and locality. It climbs smooth masonry with the ease of a fly on a ceiling. Its vivid autumn coloring is a delight paid for by its loss of leaves. If the climate proves a bit too cold for this most charitable of vines the *Ampelopsis quinquefolia* (Virginia creeper) will serve instead (though it requires more training), or the trusty wild grapevine. Akebia is an excellent wall covering and is never worried by insects; the large-leaved Dutchman's pipe (*Aristolochia macrophylla*) forms a dense screen, but it has a certain heaviness, not the grace and charm of the Ampelopsis, and its green is a trifle brighter and harsher. If a rather shady wall is to be covered the Japanese *Actinidia arguta* will outdo the Ampelopsis. It is an attractive vine with hard, shining leaves of a rich dark green, pointed, and shaped somewhat like morning-glory leaves.

If this garden or house wall be to serve as the background for the gay colors of the garden, this uniformly green-clad surface is vastly more satisfying than if the wall were covered with flowering vines, few of which are able to cling closely without special training or other support than the wall.

If, however, the house does not need to be



A Wooden Pergola Beautified by Vines



GRAPEVINES ON AN ITALIAN PERGOLA



VINES ORNAMENTING A DWELLING ENTRANCE

obliterated, there arise other considerations besides that of speedy covering. One of the first of these is color harmony. One does not plant crimson ramblers beside a house of colonial yellow, nor cause them to climb up a red brick wall — not if he values his peace of mind. Shingled houses and gray stone houses lend themselves charmingly as a background to flowering vines, but for brick buildings the green foliage of the ivy or Ampelopsis is most satisfying, varied, perhaps, by the *Clematis paniculata*, *Flammula* or *Viticella*, by white wistaria, or by fragrant honeysuckles, whose color will not clash with the red bricks. On gray stone there is nothing better than the English ivy (*Hedera Helix*), but north of New York it is liable to be injured by the winters and it is not fond of a south wall.

To a man with but a tiny garden and unblest by an overweening fondness for flower beds, there is more amusement to be had out of wall gardening than any other sort. It affords such endless opportunity for "pottering," and the tying and trimming of vines, since it requires skill, is far more entertaining than the humbler diversion of weeding.

VINES FOR LOW WALLS, BALUSTRADES AND BOUNDARIES

If the low boundary wall be of architectural excellence, a complete enswathing in trailing vines is not to be desired. On a carefully wrought balustrade the vines serve a purely decorative purpose, giving a final charm and a touch of garden elegance to the cold severity of the stonework. In such a case it would be hard to find a better creeper than the Japanese trailing Euonymus (*Euonymus radicans*). It is a vine rather slow in growth, evergreen, of much delicacy and grace of habit, climbing with the surefootedness of the Japanese ivy, yet it does not, like the Ampelopsis and Aaron's rod, consume everything until no stone is observable. Some of the hybrid clematises of the *lanuginosa* type, such as *Henryi* or *cærulea*, are excellent for a terrace wall; the little blue flowering periwinkle (*Vinca minor*) is charming when used at the edge of a stone balustrade, just where it is a bit difficult to have the turf smoothly cut. The Wichuraiana rose, with its delicate foliage and the grace of its persistent little blooms, and the *Euonymus radicans* are vines which if planted will never give cause for regret.

ROUGH STONE WALLS AND FENCES

Low stone walls, rough fences where no trimness of garden elegance is required, are ideal

places for vines. Clematis and false bittersweet thrive there, and the true bittersweet (*Solanum Dulcamara*), with its tiny violet, star-shaped blossoms and crimson berries which hold their color into late October. The flowering raspberry (*Rubus odoratus*), which through July and August gladdens the dusty roadsides, is a delight on a shady stone wall though a trifle coarse for admission within the garden precincts. Here also honeysuckles are charming — the trumpet honeysuckle (*L. sempervirens*), the Japanese "Halleana" — if one wants foliage and plenty of it; the old-fashioned fragrant Dutch honeysuckle (*Lonicera Periclymenum var. Belgica*), with the old variety *Sullivanti* for brilliant fruit in the autumn. A rough stone wall is an ideal place for trailing roses, such as Wichuraiana, the native *setigera* or any of their hybrids.

If in a mixed hedge of flowering shrubs a few shrubby vines, such as clematis and *Periploca Græca*, the Virginia silk, be planted, they will make it a delightful tangle, careless and "natural" enough to lead you to forget they had ever come from a nursery.

These are but a few suggestions for the use of vines. They are lovely in an old orchard which has passed its usefulness and may abandon itself to a picturesque old age.

Grace is a quality wherein our garden-craft is not notable; "bold effects," as the phrase is, please us better. And yet a delicate and enduring charm may be of more worth than a shock to the nervous system. Aside from the broad eternal verities of garden-craft, proportion, harmony, the carefully wrought plan, there are few details of more moment in giving to a garden a restful, satisfying charm, a final grace, than a discriminating choice of vines.

The Meaning of Architects' Plans

Simple Rules which Architects follow in Making their Drawings and by which Plans for a House may be Understood

By T. M. Clark

VERY few people who are not architects understand the significance of the drawings in accordance with which buildings are constructed. Architects themselves, long trained to express their own ideas, and to read those of others, in the language of plans, can hardly understand how any one should fail to interpret correctly the indications that are so plain to them, and from this misunderstanding arise many disappointments in the conduct of building affairs which might have been avoided if the owners of new structures knew something of the very simple rules in accordance with which architects' drawings are made. There is a time-honored yarn, current in most civilized countries, about an architect who "forgot the stairs." The name of this ornament to his profession has never been revealed, although nearly everybody "knows some one," who "knows some one else," who was familiar with the circumstances; but, supposing that kind of architect to exist, and to meet with employment, his aberrations of this sort could do no harm to a client interested enough in the house he was to build to look the plans over, and sufficiently instructed to know what they meant.

Strictly speaking, an architect's plan, that is to say, the floor plan, is a horizontal section through the intended building, taken, usually, at a plane somewhat above the sills of the windows of the story intended to be represented. Fig. 1 shows in isometric perspective the lower story of a house which has thus been sliced off at the usual level. The cut surfaces of the walls and partitions are shown in black, and may be compared with the black portions of the plan, Fig. 2, of the same thing, drawn as an architect would draw it. Besides the black cut surfaces, the spectator, who is supposed to look down from above on the truncated house, will see also the outlines of objects situated below the cutting plane, such as hearths, stairs, outside steps, marble tiling, bathtubs, sinks, wash-basins and so on, all of which are

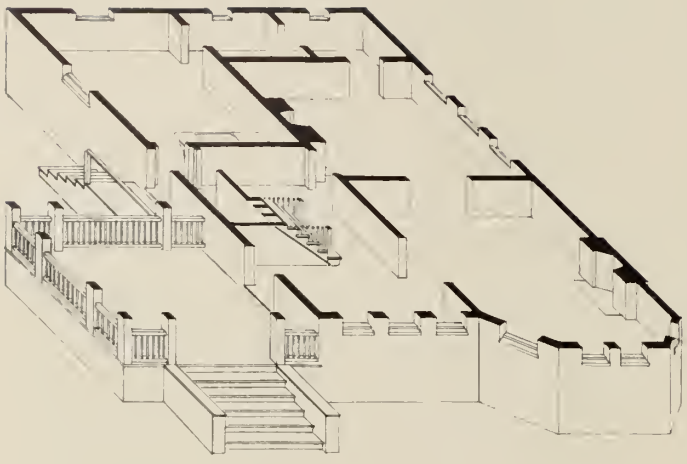


FIG. 1

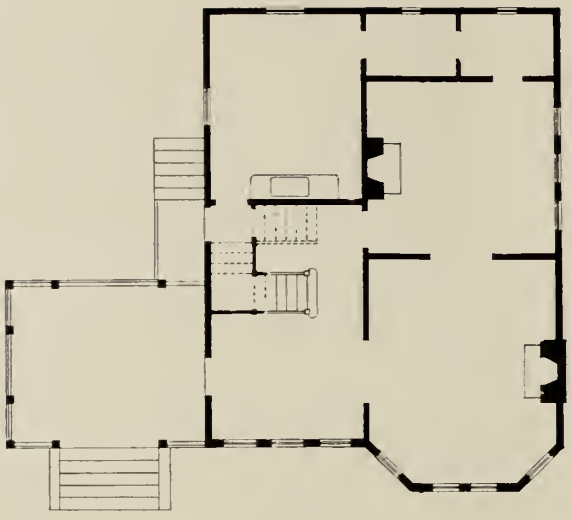


FIG. 2

represented on the plan in a manner which will be easily understood by comparing Figs. 1 and 2.

It is important to avoid, so far as is consistent with perfect clearness, the needless multiplication of plans ; and, for this reason, not only is such a level chosen for the horizontal section as will show the construction and dimensions of as many as possible of the features which need to be explained, but, in practice, certain liberties are often taken with absolute geometrical accuracy, as is shown in Fig. 3. Here a window, a fireplace and a wash-basin occur in the same room. In order to show the width and depth of the fireplace, so that the mason will know how to build it, the horizontal section through it must, strictly, be taken not more than a foot above the floor. As the window sill would generally be about two feet and a half above the floor, and the top of the wash-basin slab some inches higher, a single horizontal section would not really show them all; but no confusion results from supposing the cutting plane to break downward at the fireplace, as shown by the dotted lines in Fig. 3, giving a plan like Fig. 4, which no one could misunderstand ; while, by this device, the necessity for making separate plans for fireplaces and windows is obviated.

In showing stairs on floor plans certain difficulties arise, in consequence of the fact that the stairs are cut off a few feet above the floor by the plane forming the horizontal section. Apart from the solution of these difficulties attributed to the architect of the legend, they are met in different ways, according either to the training of the architect under whose direction the plans are made or to local custom. It is obvious that there will be at each floor of a house above the lowest, and below the highest, at least one stairway going up and another going down ; while at the top floor there will only be a stairway going down, and, at the lowest floor, only stairs going up. Strict geometrical accuracy would require that the plan of each floor should show the stairs going up from the floor level to that of the horizontal cutting plane, and the stairs going down from the floor level to the plane of section taken for the plan of the story below, as in Fig. 5, and this system is very often followed by architects,

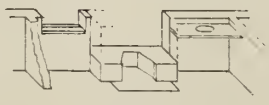


FIG. 3

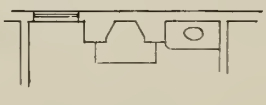


FIG. 4

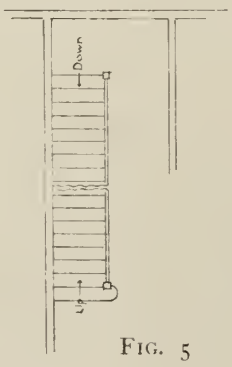


FIG. 5



FIG. 6

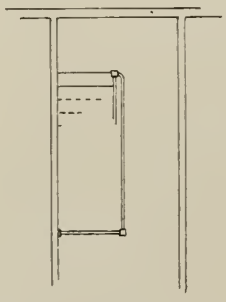


FIG. 7

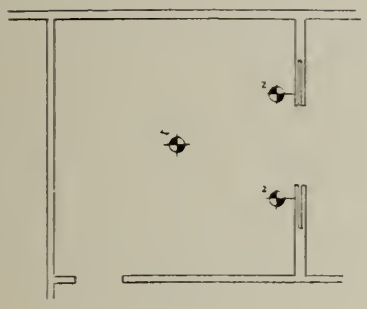


FIG. 8

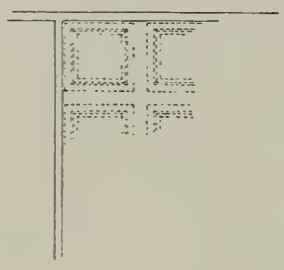


FIG. 9

one or two irregular lines, where the stairs are over each other in the different stories, showing the separation between that portion of the drawing devoted to the ascending flight, and that indicating the descending one.

The other method, which is, perhaps, more modern, is to show on the plan of each story only the ascending flight, but to show this complete (Fig. 6), distinguishing the steps above the cutting plane by drawing them in dotted lines; the plan of the top floor alone, which has no stairs ascending from it, showing the terminating rail of the flight by which it is reached, with a few of the steps going down (Fig. 7).

In some respects each method has advantages of its own. By the first method the plan of each story shows, in addition to the foot of the stairway going up, the head of that going down, and there is less danger that a bedroom door may inadvertently be planned to open over the stairs as has been known to happen. On the other hand, while a competent draughtsman will always refer to the plan of the story below, where stairs are drawn by the second method, to see where the descending flight begins, it is easier for the architect to design his stairs accurately, and for the contractor to execute them successfully, where each flight is shown complete on one plan, than where portions are shown on two different plans.

In consequence of the same necessity for economizing labor by representing on each plan all that can be shown without confusion, it is usual to indicate on the floor plans certain details which are really above the plane of section, and can, therefore, be represented on the plan only by a considerable stretch of geometrical courtesy. Such are the gas or electric light outlets, both on walls and ceilings, which are always shown (Fig. 8), and the cornices, beams, arches and other ceiling decorations, which are often indicated on the floor plans (Fig. 9). The rule in all cases is, or should be, to show as much on the floor plans as can be shown with perfect clearness; but not, for the sake of saving the trouble of making supplementary plans, to incur any risk of confusion or mistake, either on the part of the owner or of the contractor and his men.

Two Designs for Inexpensive Cottages

HOMES OF CONVENIENT PLAN AND AGREEABLE EXTERIOR WHICH COULD BE BUILT AT A COST OF $6,000 TO $9,000

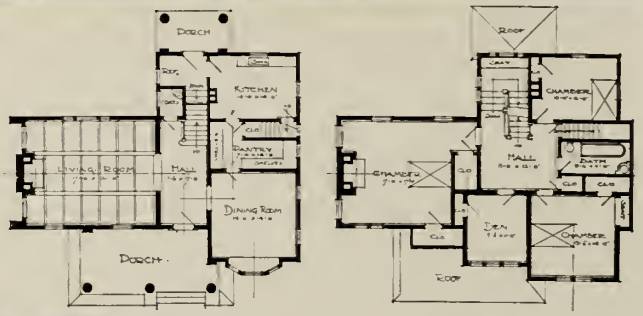
A. Raymond Ellis, Architect

THE first and simpler of these designs proposes a frame house finished on the outside with rough-cast, the foundation of brick or stone, the roof of shingle. The plan is compact and yet its parts are of liberal size, the living-room, for example, on the left of the hall, measuring 17 x 21 feet. The hall, 7 feet 6 inches wide, is lighted by the front door and windows on the stairway. On the right of the entrance are the dining-room, pantry and kitchen arranged in tandem. Under the stairway is a coat closet, and at the rear of the house is a lobby before the kitchen door, lighted from outside, and large enough to hold a refrigerator, besides serving as a vestibule to the kitchen and an entrance to the cellar. On the second floor is a hall of unexpected size, from which every room is directly entered. Under the roof, sloping down over the porch, is a den, but a sacrifice of height is avoided by giving it a dormer containing three windows. A stairway leads to a considerable storage space under the roof. The quality of material put into

the house, the character of workmanship and the elaboration of the interior might vary the cost one or two thousand dollars ; but if everything inside were kept as simple as the exterior indicates, the house could be built for $6,000.00 in suburban or country districts where building laws do not operate.

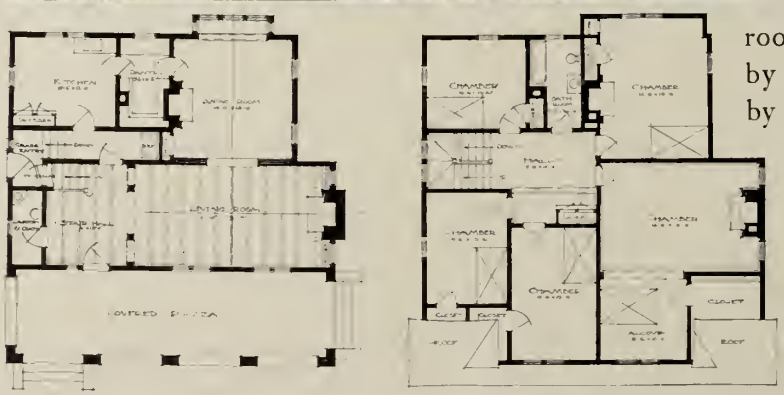
The second design is for a more elaborate house to be built of frame, plastered on the outside and decorated with half-timber work. The piers forming the front of the piazza have been thickened to give an appearance of solidity. Indeed the construction would be improved if these were built of brick, affording firm support to the overhanging rooms above. The interior is delightfully spacious on account of the stair hall and living-room being divided by piers rather than a solid partition. The wide entrance to the dining-room





A $6,000 Design for a Frame and Rough-cast Cottage





A $9,000 Design in Rough-cast Half-timbered

also adds openness of effect. The kitchen has no outside porch or stoop, but is reached by a side door which leads to a "grade entry," and thence by four steps to the main floor. The position of the refrigerator is poor because removed from the light and near the heat of two chimneys. The space could better be made a broom closet, and the unnecessarily large lavatory shortened so that the refrigerator could be placed at its rear end. The second floor contains five splendid bedrooms, varying in size from 9 feet 6 inches by 13 feet 6 inches, to 12 feet 6 inches by 18 feet 6 inches. There is considerable space under the roof which could be used for storage, a playroom or even sleeping rooms. The house could not well be built for less than $9,000.00, and it would not be difficult to elaborate it by building the first story walls of brick, for example, so that it would cost several thousand more.



The First National Bank of Huntsville

Stately Old Architecture in Alabama

Public Buildings and Country Homes erected in and about Huntsville in the Early Days of the Last Century

By Edgar L. Love

FROM information received from the Cherokee Indians, John Hunt came to Madison County, Alabama, in 1805, searching for the famous Big Spring. Four years later the United States government sold the territory at public auction. Wealthy purchasers from Virginia, North Carolina and Georgia were able to buy large tracts, and that part on which the original town of Huntsville was built fell to one Leroy Pope, a lineal descendant of Alexander Pope, the poet. The town was first named "Twickenham," after the ancestral home in England. These early settlers were at once able to improve their lands; and the fertility of the soil, the delightful climate and the grandeur of the scenery soon attracted to Madison County other persons of wealth and culture from the neighboring states. Sons and daughters of Virginia, Carolina and Georgia built a civilization here and with it came the desire to build new homes and public structures after the manner of those left behind.

There is no record of any professional architect living at Huntsville until after the Civil War; but the buildings existing to-day certainly show study and training on the part of the designers, and the mechanics who carried out the plans were marvels of patience and ingenuity. Searching through any of these old buildings one will find the interiors quite as interesting, if not more so, than the exteriors. Chimney-pieces, stairways, cupboards, door and window casings and paneling are of quaint design and show much refinement of detail.



The Clay House



"The Grove"



The Echols House



THE GARTH HOUSE

All the houses illustrated, except the Clay house, are of the usual plan of the time; that is, with a great central hall running through the house containing the main stairway, and on either side rooms twenty to twenty-five feet and in some cases thirty feet square. Usually these rooms are in suites of two with folding doors between. One-story wings at the side of the house for accommodating guests are quite frequent, as in the Garth, Bierne and the Robinson houses. The ever-present negro quarters are in some cases at the rear, in others at the sides. Columns forming the two-storied colonnades are of brick covered with stucco and with bases usually of stone. Some of the brickwork is laid in the Flemish bond style, but usually the regular bond is used and tied with bricks 8 x 8 inches square. The bank building is of the native blue limestone, and at the rear has been covered with stucco, a treatment also given the Courthouse.

"The Grove" was an old plantation home built in 1815 and is now entirely surrounded by the city of Huntsville. Soon after this the Echols house was erected by Leroy Pope on a bluff overlooking the city. The bricks for the house were made in East Tennessee, and were brought down the river on flatboats. The Garth house was built about 1820, and presents a fine appearance to-day amid a surrounding of lofty elms. It is one of the few examples with a Grecian Doric portico. The Clay house was built in the same year, and the Bierne house was completed eighteen years later by Col. John Bradley. It cost $32,000, and the construction covered a period of nine years. The Robinson place is an old plantation home, four miles north of Huntsville, once occupied by James and Dolly Madison. It was built in 1835.

The Cumberland Presbyterian Church, built about 1830, shows the type of church architecture of the day. It was torn down in 1899 to make way for a more modern but less artistic building for the congregation.



THE CUMBERLAND PRESBYTERIAN CHURCH



The Bierne House



The Robinson House



THE MADISON COUNTY COURTHOUSE

The Madison Courthouse — the very name suggests and recalls the stormy periods before, during and after the Civil War — was completed in 1836 at a cost of $52,000. It stands to-day, a dignified and probably the best example of Grecian Doric architecture in the entire South; in its historic circuit courtroom many southern and national celebrities have made their maiden speeches, and here has been heard the thundering eloquence of Clay, Yancey, King, Clemens, Walker, Prentiss and others of equal fame.

The branch of the old state bank of Alabama, now the First National Bank of Huntsville, was completed in 1836 at a cost of $76,000, according to an itemized account of the work still on file in the building. In the upper story and in the rear of the building shown on the left there are many suites of rooms where the bank officials resided. These apartments were elaborately fitted up, as the entrances would indicate. The gallery under the portico and the small doors at the right and left of the main entrance are of recent date.

During the Civil War, Huntsville witnessed a continuous change from the occupation of Federal and Confederate troops. It suffered from the passage back and forth of both armies, who used in turn the Courthouse as their headquarters. After the war it was the seat of the infamous "Carpet-Bag Government" for north Alabama, when the negroes voted and the white men looked on. There are other specimens of architecture in Madison County equal to these; but the examples shown are representative of all.

THE earthquake in California has put in doubt the declaration of Mr. Daniel H. Burnham that "San Francisco affords unprecedented opportunities for accomplishing great results in city building; that it has one of the noblest sites of all the cities in the world." Unprecedented as the site is in many ways, one is that it lacks stability. Whether a great city can rise upon a foundation wanting this first requisite, to which builders in all ages have pinned their faith, is a new question put to modern engineering. Rigidity in architecture has hitherto been sought to attain permanency; for the same end elasticity and pliability must now be studied.

The permanence of steel sky-scrapers in San Francisco signifies little. Their falling brick or terra cotta shells deal death in the streets; gas piping and electric wiring disrupted by earthquake gut the structures with flames. Rather would it seem more reasonable that in a region subject to seismic disturbances low buildings reinforced with steel should be erected. This would mean the adoption of a general plan that would make the city at once healthful, beautiful, practical and permanent. As the width of a street has lately saved a remnant of San Francisco, liberal breadth of new streets will in future be her only safeguard. The low and spreading type of city is the most permanent. If Mr. Burnham's splendid scheme for beautifying San Francisco as a whole is now to meet with a check, as it must in order that the city's career proceed, it is to be hoped that the most needed improvements can be assured. Deliberate remapping for æsthetic ends at the present time is impossible, but overhasty and reckless reconstruction may prove to be scarcely better than no reconstruction.



The Old Homestead

An Old Farmhouse Put to a New Use

How a Charming Old Place at Huntington, L. I., has been made Habitable by a New Owner

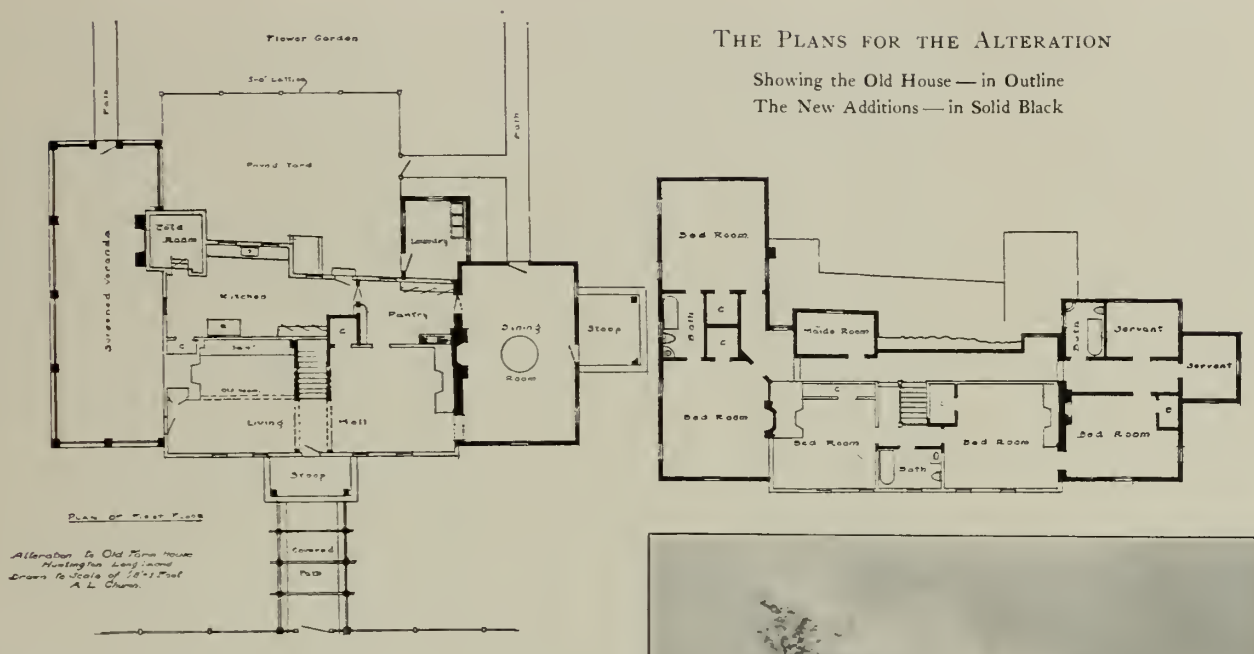
The Alterations planned by Wilson Eyre, Architect

THERE is an eternal delight in transforming and rearranging old materials. Brick and stone, venerable with age, and the hand-hewn timbers of a century ago, many people find more interesting to turn to new account than material fresh from the mills to-day. There is reverence, too, in building on a once-used site and adding to an old pile, even when that pile must shed all but its inner self. Rooms half opened to the rain, fireplaces held in air, wind-blown wall paper, flaunting an ancient style, are sights one must put up with if the heart of an old house is to be examined and, found not wanting, retained. The owner who figures cost has his occupation the while, if not, at the end, his reward; for the dollars needed to turn this chaos into household comfort show the financial result of an alteration to be a balance in favor of sentiment, the desire not wholly to destroy before beginning to construct. Thus is monetary tribute paid the beauty of an old landmark.



The Altered House seen from the Hill

Whatever this balance be, the number of houses altered is far greater than the number built anew. This is especially true in long settled localities where are houses that have sent forth their human generations and whose scenes have won the hearts of new purchasers; where, in fact, there is something worth the while of a careful architect to try to save. There is a responsibility



THE PLANS FOR THE ALTERATION

Showing the Old House — in Outline
The New Additions — in Solid Black

in buying an old place, even though you pay but a song per acre for it,— the responsibility of preserving its traditions and holding the respect of the country-side.

The old farm one has bought in New England, Long Island or elsewhere has the buildings "thrown in," and many a new purchaser is wont to treat them with as much disdain as the real estate agent. With little thought they are swept away to make room for structures, if more commodious, infinitely less beautiful.

The old house shown at the top of the opposite page has a quality that any architect may reckon with. If destroyed and replaced, how easily could a voice in its ruins impeach our latter-day craft with the question, "Have you done better?" But there is a way out of this difficulty; and that is to build upon the old, as has been done in the present case. The old house had a bathroom placed in its midst and was otherwise left unchanged. A wing was added, however, to one end to supply bedrooms needed by the new owner, and at the other end an extension was skillfully made in which the servants were housed. The architectural success of the changes lay in the fact that the roof was not raised nor broken by restless dormers or too frequent gables. We see in the new house almost all the repose of the old; and this is because the architect had an appreciation of graceful form. He retained this *form* while adding only *size*.



THE NEWLY ADDED SERVANTS' WING

In the rear of the old house the ground rose abruptly and was occupied by a piggery and several other objectionable buildings. These were removed and the hillside dug out a distance of one hundred and fifty feet from the house, making a level sunken garden. This is quite informal in its lay-out and is devoted entirely to old-fashioned flowers. At the rear of the garden, and forming its boundary, is a small brook made by utilizing the overflow from a spring some distance away. The water course was paved with stone and along its moist banks iris and other water-loving flowers were planted.

The Delights of Water Gardening

What to Plant in Pools which Decorate the Grounds of Modest Homes

By J. N. Gerard

NO garden is complete without water. This elemental fact was recognized by the sacred writer, who, in the few masterly strokes which sketched the first garden, gave emphasis to "a river which ran out of Eden to water the garden." "Still waters and babbling fountains" have ever since been firmly ingrained in the imagination of the Eastern world as parts of the terrestrial and celestial paradises. We of a colder blood and in cooler climes are not so ardently possessed of this desire; but civilized man, young or old, finds delight in waters calm or stormy and in all of the inhabitants thereof. Few appreciate the fact, however, that such pleasures can be enjoyed at home, be the garden ever so small. Few of us can have a running river, babbling brooks or a lake in our gardens, but we can all have a water garden, which will reflect the passing clouds and be a home for charming plants and scarcely less charming living creatures.

One of the most pleasant sensations I have ever had, in a somewhat extended garden experience, was the first flowering of water lilies in my back yard some years ago. It was a trifling experiment, — simply a Zanzibar lily and a white nymphæa which a friend had given me for trial and which I planted respectively in the two halves of an oil barrel sunken to the edges. Around these edges were grown some water loving things, all of which did so well that the effect was delightful, though the planting was scarcely a dot on the landscape. Since then the nymphæas have become more generally known, and though, perhaps, I am more sophisticated, the water garden still possesses my imagination. As the further working out of the idea in my garden may be useful as hints to others, I will narrate the evolution.

Nymphæas are rank growers and mostly not adaptable to half barrels and tubs, and the next season my plan was to provide a small tank with a bog attachment, — the latter a long-felt want by the grower of hardy plants. The first part of the plan materialized in the shape of an irregular tank with sloping sides, and lined with a coating of cement. This was located in a sunny spot in the garden and was made about twenty inches deep. The grass plot of the garden continued to the edges and on one side the bog garden had a small commencement; but this did not get very far forward, for young boys (and old boys) cannot usually see a plant which is not in flower, and my small "boggery" was soon tramped out of existence by friends who found the water garden entrancing.

The first illustration represents the more formal tank which the next season took the place of the lined one. I found that the cement would not



The Formal Tank



THE DIFFERENT PLANTING OF THE SECOND YEAR

hold in winter, the frost cracked the sides and produced general demoralization. The mason made me a tank one brick thick laid up in Portland cement and grouted or lined with the same material. This was built in 1892, and, with one of similar style built the next season, is still in unimpaired condition, though the walls are never protected from the frost. It is essential in building a tank that the bottom shall be solid and water-tight. It should preferably be built of brick laid in cement, on a well formed earthen foundation.

With the exception of the Swedish water lily, the nymphæas need warmth, and fountains and running water are not conducive to their growth; but there should be access to supplies of water to replace evaporation, and sometimes in very hot weather to cool down the tank, and on occasion to freshen the water, if perhaps some florists have donated with their plants some quick growing algæ. This is a simple matter if one has city water, but if not there is the pump. If possible, the tank should be furnished with a sewer connection through a standpipe set in one corner at the height of desired depth of water. Through such a standpipe one can siphon off the water by using a short length of hose or pipe.

As a matter of taste I am (theoretically) of the opinion that reserve should be followed in planting a water garden. The best effect and the ideal one is to grow not too large a plant and to surround it by ample water surface. This, however, is a teaching not easily followed. Practically, in gardening I never grow anything I cannot beg, buy or steal, and I have a weakness for trying to grow two plants where one might prosper. As it will be seen, my tanks are crowded with many and various things, and if the effect is not quite according to my canon of true taste there are compensations in seeing things grow, while the imagination can run riot on what a beautiful chaste picture it might have been.



EGYPTIAN LOTUS

But seriously, in formal and architectural gardens reserve is the only guide. Too often we see formal designs ruined by riotous vegetation, quite out of character with the main design.

Having at one time a rather extensive collection of nymphæas, I found it most practical to grow them in boxes, usually soap boxes for plants of average size of growth.



An Improvised Water Garden Beside a Cottage

These boxes furnish enough earth and space for growth for one season, and they permit one to always have his plants in hand, as it were. It is a simple matter to lift the boxes out of water for examination or for a change of location, while it is not always easy to draw off the water in a tank so that plants may be reached. These boxes should be filled with good rich potting soil and topped off with a layer of say two inches of clean sand. This sand will not only restrain any fertilizer from oozing out, but will make good breeding beds for the goldfish with which one will of course stock the water.

One has nowadays a wealth of species, hybrids and varieties of nymphæas from which to choose. It cannot be said, however, that all are attractive or desirable.

There is nothing in the family more beautiful than the pure white water lily as it is anchored on the surface of pellucid water. Some of our native forms of *N. odorata* are in every way desirable; but altogether the best of the Odorata family is Marliac's hybrid, *N. albida*, which has a pure white fragrant flower of the largest size, with a very long blooming season. The European form of white nymphæas is best represented by *N. alba candidissima*, which is a scentless flower of the largest size, also with a long flowering season. Next in value is Marliac's *N. chromatella*, a thrifty variety, with yellow flowers of a satisfactory hue. The Odorata nymphæas are often found with pink tints, but the best form is the clear pink-tinted Cape Cod pond lily, well known in the East; but the best hardy pink nymphæa is *N. Marliac rosæ*, a charming hybrid.

This small list of perfectly hardy nymphæas will give the beginner the groundwork of a good collection to be had at a moderate price, to which he can add others if he cares to pursue the fancy.



A Tank with Border of Iris and Roses



A Cement Pool with Ornamental Border

The typical beginner in the garden usually works backward, trying the latest and most expensive plants till he gradually arrives at the fact that the old things are usually the best and always the cheapest. If one has the room he should try the tropical lilies, *N. Zanzibarensis* and *N. Devoniensis* being a good pair. The purple of the Zanzibar lily is not a joy to me unless it is a deep-colored form, but the plant is a pleasure to grow, as it is vigorous and very prolific. The bright red *N. Devoniensis*, though a night-blooming kind, will usually give pleasure to the cultivator. Were I to judge, there is no nymphæa (barring the white flowered one) so beautiful as the Australian blue lily, *N. gigantea*, which has satiny petals of a most charming blue with a foil of golden stamens, but this cannot be commended for general cultivation as it is a delicate plant requiring special treatment.

No collection of water plants is complete without the noble so-called Egyptian lotus, which we seem to get by way of Japan. Of perfect hardiness in this locality, no plant is more easily grown or more satisfactory in leaf and flower, and especially in leaf. One can grow it in a comparatively contracted space, but to show its true character, as in the illustration, it should have room to ramble. It has white torpedo shaped tubers from which a shoot projects to form in succession a leaf and flower, from this shoot a side shoot (or underground stolon) starts off for a foot or more where the end turns up, and roots and new side shoots are formed. These will fill up a small tank and exterminate all other growing things. Still it is more than worth the space, if one always remembers that it needs a good depth of rich earth. A tank (divided by a partition) in one end of which the paper plant *Cyperus papyrus* is grown as a foil to the lotus (a space of water between being retained) is a good and unusual combination.

There is no end to the list of aquatic plants which are more or less attractive in combination with the nymphæas, and they grow usually only too well when supplied with ample moisture and heat. As some of them are difficult to eradicate, they should be planted with some caution.

Yes, of course there are enemies to the water plants, ordinarily nothing more serious than aphides and confervæ, low orders of plant growth. The industrious if somewhat slow aphides may be hosed off with water, or syringed with a decoction of tobacco or quassia, while a bag of sulphate of copper crystals dragged through the water will dispose of confervæ.

There is one other matter, the mosquito, which is now being fought with persistence and state appropriations. A man living, as does the writer, in New Jersey should be able to recognize a mosquito in all of its forms, but I have never seen any indications of their larvæ in my tanks, and doubt if any are transformed there. Neglected tanks however might easily become offensive as breeding places for those friendless insects.

All the rhizomatous nymphæas are hardy in this latitude, wintered in the tanks which are kept full of water, but otherwise unprotected. The tropical lilies should be lifted and kept in boxes in a cellar which has a moderate temperature. When they make tubers, these may be wintered in damp moss. I have had *N. alba candidissima* winter in a tank free from water, and goldfishes frozen for a time in ice, without injury, but these are episodes which one would not care to repeat intentionally.



Useful Porch Box. — An extremely useful and rather ornamental porch box for the kitchen porch may readily be made by means of a combination of parsley and spearmint, placing the parsley around the borders of the box and the spearmint along the middle. The former will make an attractive growth for the margin and will be found very useful in furnishing a supply of garnishing for the table. If plenty of water is given the box the spearmint will grow rapidly, so that it will supply an abundance of fresh leaves for mint sauce whenever desired.



Spearmint in Porch Box

It will not do to depend upon seed started late for the parsley of this box. Thrifty plants had better be obtained from some florist or gardener, so that they will begin to yield a supply of leaves very soon. In many localities wild spearmint plants may be found by a little searching of wet meadows or the borders of slow-running streams. Where these are found the roots may be transferred without difficulty, cutting off most of the stems close to the ground. A new crop of stems will soon shoot up. These roots may also be purchased of the plantsmen, especially of the dealers in wild flowers, in whose catalogues they are regularly listed. This box will do very well if the situation in which it is kept is decidedly shady, as the mint commonly grows in more or less shaded places and the parsley does very well without a great deal of direct sunshine.

* * *

Mountain Maple. — This species displays in branch, leaf and fruit some of the most beautiful tones of red in all nature. In winter the branches are wonderful in coloring; so in spring are buds and blossoms and in the summer the developing fruits. Why is it not more generally planted for ornament? It would be ideal in a corner of the home grounds or along a water course. It is not even listed by many nurserymen, but may be gotten from New England dealers in native plants. — W.

* * *

Thinning Fruit. — Few things in the home orchard pay better than thinning fruit. It saves the vitality of the tree, produces larger fruit and lessens the injury by insect and fungous pests. Pick off the smaller specimens, especially those which show a blemish of any sort. — W.

* * *

The Rock Garden, to be successful, must be along the lines approved by nature. It must not, in any point, resemble a piece of masonry or other formal construction. The most satisfactory location for it is at the foot of a gentle slope, where it can climb the declivity and the rocks be given the appearance of jutting out from the hillside. But very excellent results may be achieved on flat surfaces if it is remembered to let the rocks appear to crop out on the surface rather than appear to be placed there for a purpose. The rock garden should have its highest point or beginning at some natural or artificial boundary, — a wall, or better still, a clump of trees and shrubbery which will serve to mask its origin. From this vantage point it may extend in a natural way to the limits marked out for it; here an isolated boulder, here a group of less pretentious stones and again a group of large stones may find room in their pockets for a small tree. The

extent may be two or three rods in width at one end and gradually narrow until at the other it becomes an occasional rock on the lawn.

* * *

Wild Plums for Ornamental Planting. — When I see each spring the unique display of the beautiful blossoms of the wild plum on the bare branches I often wonder why these are not oftener utilized for ornamental planting. This is the nearest we get to the early cherry blossom display of the Japanese, and during a brief season the trees have a remarkable beauty. They are especially desirable along walls or about rockeries.



Wild Plums in Blossom

* * *

Gourd Bird Nests. — Whoever loves nature, loves a bird, and where is there a bird lover who would not woo the wren and bluebird to come and abide with him? You must seek them with cunningly contrived homes placed in some convenient nook — as the corner of a porch cornice, where they will have shelter from sun and rain and protection from predatory cats and other enemies. But the wren will never class you among his enemies. Leave your doors open and he will make himself very much at home, investigating every part of the premises and paying his *devoirs* to his own reflection in the mirrors; indeed I am inclined to think the looking-glass the chief attraction of indoors to this apparently vain little bird, so constantly does he frequent mine in the early days of spring.

The dearest little bird homes are contrived from the various gourds, and by raising gourds for bird nests a double purpose may be served, the vines serving to mask with luxuriant green, starred with snowy flowers of crinkled crape, many an otherwise unlovely feature of barn and fence.

The large, round, somewhat flat gourds are the most convenient for the purpose. These should be gathered when thoroughly ripe and when well dried should have a small hole cut in one side not over an inch and a half in diameter, through which the seeds and lining may be removed. After removing the contents, the gourd may be given a coat of paint to harmonize with the color of the house, for the wren loves to have its nest as inconspicuous as possible. Place it on the top of the porch pillars or under the eaves. If the nests are intended for the bluebirds they should be up under the eaves or porch roofs, as these birds love to roost high, as do the martins.

They should be very securely fastened to the house. I have found it a good idea to anticipate the time when this will be necessary by a simple device inaugurated while yet the nest-to-be is in the process of growing. This consists in bringing a little pressure to bear on one side of the growing gourd, sometimes by pressing it between the slats of a fence or by applying a spring clothes-pin at the point I wish to depress, so as to make a thinner point than the normal size of the gourd through which a nail may be driven into the woodwork. This so greatly simplifies the matter of attaching the gourd to the posts as to readily supersede all other methods.

The dipper gourd, bottle gourd and any other forms which afford room for the building of a nest may be utilized, but the entrance in all cases should be small, — not so much to induce the wrens to build in them as to prevent their preëmption by the sparrows, which are far less desirable tenants.

MR. LOWES DICKINSON in his last volume, "A Modern Symposium," has many hard things to say of America and what he conceives to be the "American spirit." He remarks, "the spirit of art is disinterested contemplation, while that of America is cupidous acquisition"; therefore, "Let them not idly hark back, misled by effete traditions, to the old European dream of the Kingdom of Heaven," instead of this "let America rule the world by Syndicates and Trusts; for such is her destiny."

Now these wise and original sayings are put into the mouth of one of the author's varied characters in this particular book and may not express his own convictions, but they do voice a feeling that is somewhat noticeable on the other side of the Atlantic, and are therefore worthy of note.

In the first place the statement that "the spirit of art is disinterested contemplation" may be sharply challenged as a quite discredited theory left over from the mid-nineteenth century. Art is rather the irresistible impulse towards creation and expression; a language, not a pastime; it fulfills and at the same time it prophesies; flower and seed in one. Art is an essential attribute of man, but for once it has been sold with other old lamps, for new. Yet the instinct remains, hungry, covetous, unsatisfied. We do not buy and hoard the art treasures we acquire from England and the Continent and the East from motives of "cupidous acquisition," but because some latent passion drives us to the gathering of things we can no longer produce, or even wholly understand, and in this we differ neither in motive nor degree from England herself; else, one might ask, how happens it that so many of the Italian pictures, for example, that we now possess, have been obtained from English hands?

"Nature abhors a vacuum," and most of all that deadly vacancy that exists when instinctive art expression has ceased to be an element in life. Into this arid void rush the art-atoms of the past, and these, combining properly, may bring a sea-change that will mean once more an era of production in the place of one of acquisition. Not because the "disinterested contemplation" of beauty will make artists and craftsmen, bless you, no. We might flood America, or England, with pictures, sculpture and craftsmanship, bring St. Mark's to Spittalfields, or set Gloucester Cathedral in Madison Square, and make a commonplace of the whole *cinquecento;* nothing would result if they were simply laid bare for the "disinterested contemplation" of the coster and the traveling salesman. The point is, and this Mr. Lowes Dickinson singularly misses, — the point is, that when these things in all their radiant beauty are put before us and we are led to see that *they mean civilization*, that they are about the only test known to history that divides civilization from barbarism, and that they cannot be made again for money, — then their inestimable value is clearly proven.

The ruling of the world by American trusts and syndicates, to which Mr. Dickinson refers with just disdain, will cease just as soon as the present epoch, whether in the United States, in England, or on the Continent, realizes that art is the test of civilization and that it is a result of conditions which no longer exist. Therefore, let England and America continue their "cupidous acquisition," for in time both countries will pass from "disinterested contemplation" of works of art to the inevitable query, "why don't we do this sort of thing now?" Honestly asked, the question will be honestly answered, and in that answer will lie the doom of the present Time-spirit, whose reign, even now, is crumbling towards final fall.





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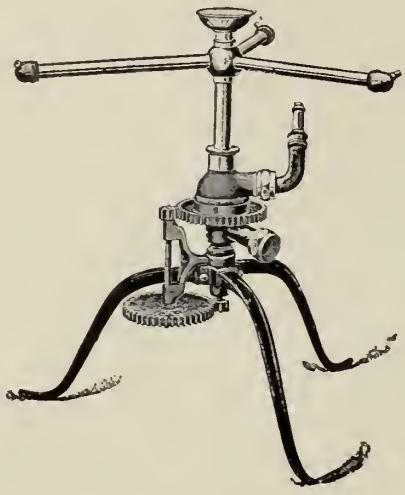
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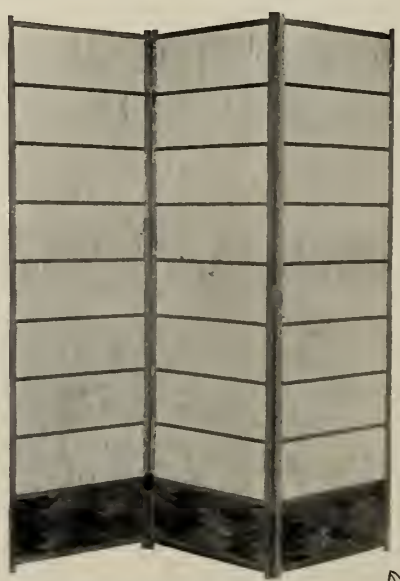
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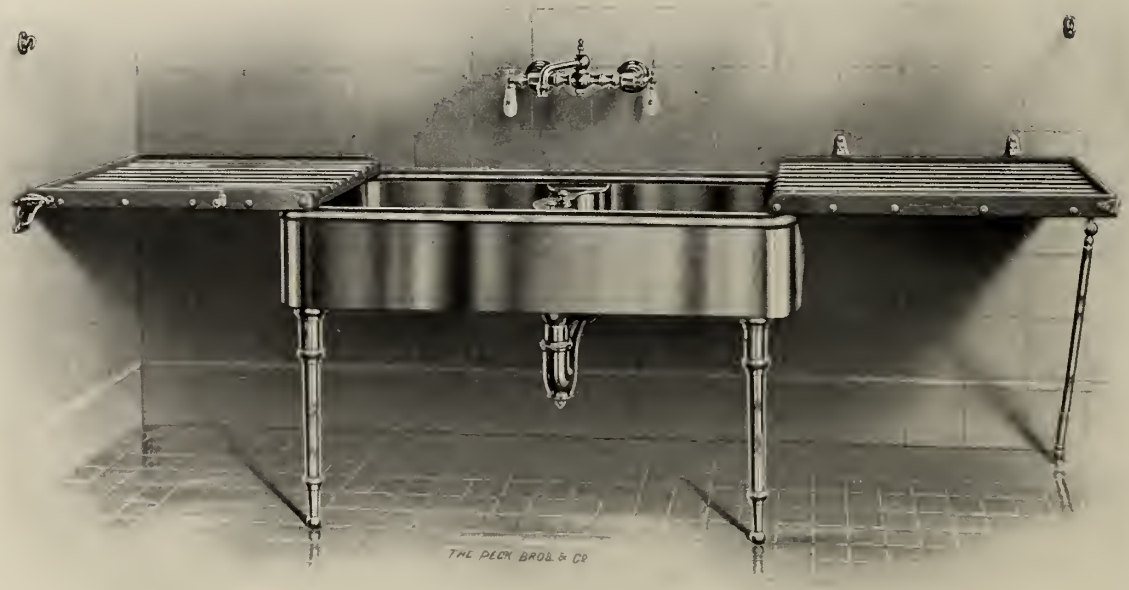
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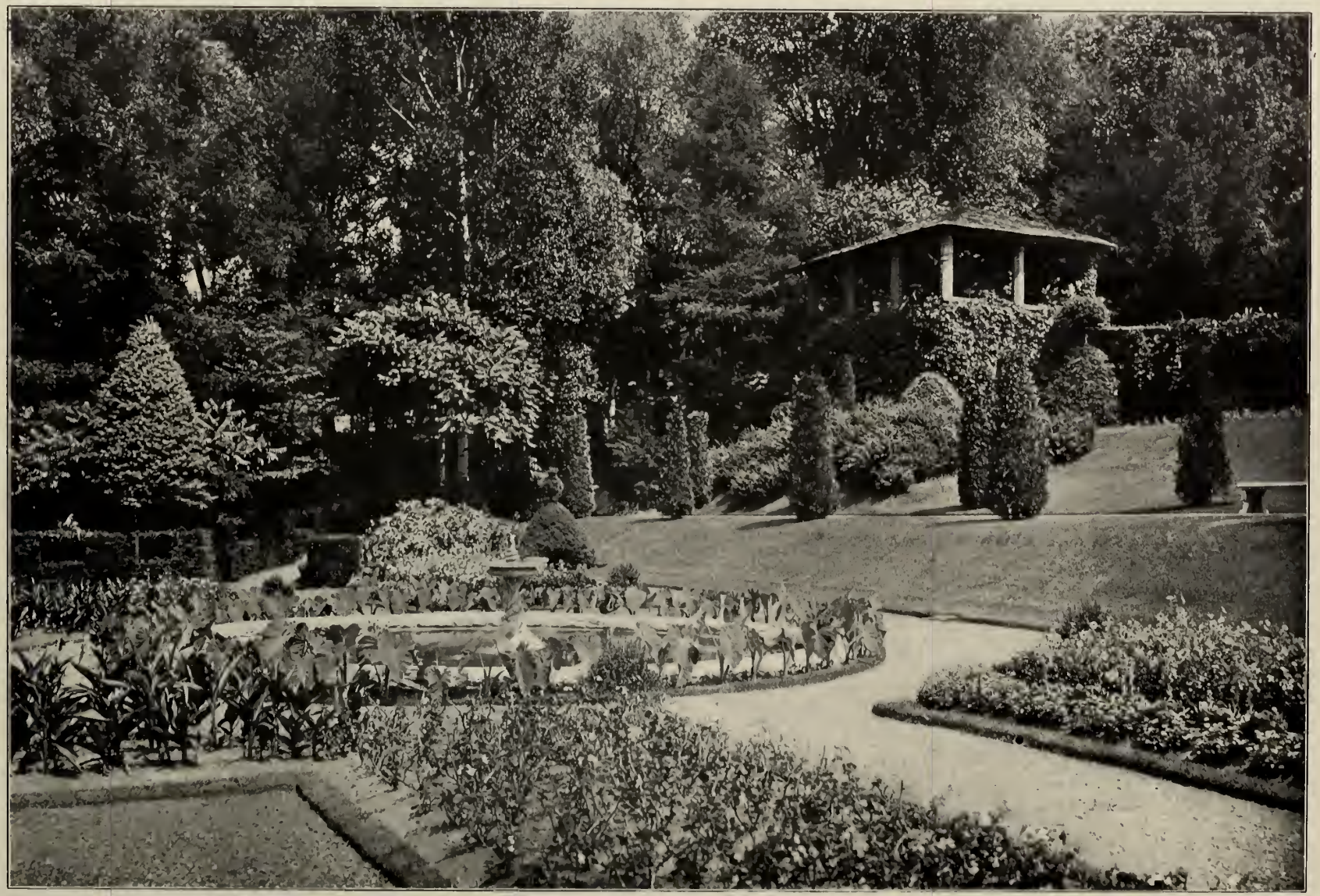
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The English Garden of Honorable Joseph H. Choate at Stockbridge, Mass.

Indoors and Out

A Monthly Magazine devoted to Art and Nature

Vol. II JUNE, 1906 No. 3

Of What Shall the House be Built?

The Second of a Series of Articles Devoted to the Chief Building Materials for Country Houses

A Plea for Brick

By R. Clipston Sturgis

WHAT is to be chosen as the material of which to build a country house? That is the common problem that becomes more difficult to answer every year. It was only a little while ago that a house in the country was a mere temporary abiding place, used for a few months and then left empty. There was no excuse for expense, there was no need for the sort of permanency that looks far into the future, there were no considerations of winter's cold, of even the chill days of early spring or late autumn. Wood was cheap, abundant everywhere, and country carpenters, good all-round mechanics, were to be found in every village.

Now it is different, and it is growing more different all the time. People are making homes in the country, living there a fair part of the year. The trolleys are making extra-suburban land available and one buys an acre or two farther out, where a few years ago it would have been a mere house lot with a grass plat and a back yard that would have sufficed. Building a home is not the same as building a summer cottage. It is not temporary, and should not only not be built of temporary material, but, what is even more important, it should not look temporary. The wooden house, well built, well cared for, renewed from time to time, may last indefinitely; but it has not the same appearance of permanency as brick or stone or other durable materials. If you haven't this look in your house you are losing one of the valuable characteristics of a home.

With a view to living in your house perhaps six months, perhaps the whole year, you cannot



A House at Edge Hill, Pennsylvania

Cope & Stewardson, Architects



A House at Ipswich, Massachusetts
William G. Rantoul, Architect

disregard either the chilly days of spring and autumn or the cold of winter. The wooden house, if very carefully built and properly protected, may be an entirely comfortable winter house, but to build in this way costs money. Finally then, it is no longer true that wood is abundant, or good, or cheap. Every year it is more expensive, every year it is more difficult to get good, dry stock, and good workmanship in putting it together, so that one may no longer adopt wood as a matter of course for a country house.

Of all materials available for building none is so common, so serviceable and so generally satisfactory as brick. Brick is made everywhere throughout this country and is easily transported. It is durable. It makes a wall that is cheap, with proper construction dry, and an excellent non-conductor. Our common brick is a red that is neither so brillant as to be aggressive nor yet so dark as to be somber, but harmonizes well with the prevailing country tones, whether they be the fresh greens of spring, the deeper and more varied tones of summer and autumn, or the whites, blues and violets of winter. A considerable variety of tones can be produced with the same brick



The Garden Terrace *of the house illustrated above*



A House at Louisville, Kentucky

Property of G. W. Norton, Esq. *Shepley, Rutan & Coolidge, Architects*



A House at Bar Harbor, Maine

Property of George S. Bowdoin, Esq. *Andrews, Jaques & Rantoul, Architects*



A House near Windsor, Vermont
Property of Winston Churchill, Esq. (*Entrance Front*) *Charles A. Platt, Architect*

simply by a modification of the size and color of the mortar joint, and thus the wall can be made to suit particular surroundings, or to harmonize with the stone which may be used with it.

Now I don't propose to give you figures to show the comparative cost of brick and of wood construction: for, first, the average reader might not understand the building jargon that one must use; and, second, figures are almost always wrong, and if mine were right your carpenter or your mason or even your architect could easily show you that they were wrong. Instead I am going



The West Front of Mr. Winston Churchill's House
Overlooking the Connecticut River





A House near Princeton, New Jersey

Property of Gustave Schirmer, Esq. *Cope & Stewardson, Architects*



A House at Canton, Massachusetts

Property of Dr. Arthur Cabot *Charles A. Platt, Architect*

to try to show how you can make a comparison for yourself. As the simplest example I will imagine a house with outside walls of brick, but no cut stone work, the finish of doors and windows, the eaves and the roof being all wood. There will be no difference here between a well built wooden house and this brick one, except the outside walls above the ground. The stone (or brick) walls of the cellar will be the same. The walls above in one case are constructed of upright timbers (called studding), boarded, covered with paper and then with shingles or clapboards. In the other case it is a brick wall twelve inches thick, furred on the inside to receive the laths. Both the brick and the stud walls will be lathed, so we may leave the lathing out in making the comparison. Now find out the difference in cost between say a hundred superficial feet of these two kinds of walls, calculate how many hundred feet of outside wall you have and you will know how much more your brick house will cost; for everything else in the house will remain just the same, your cellar, your roof, and the outside finish, all inside carpentry, the plastering, painting, heating, plumbing and lighting.



A House at Seattle



The Entrance Front of Dr. Cabot's House



A House at Brookline, Massachusetts

Property of M. J. Sitgreaves, Esq. *Winslow & Bigelow, Architects*

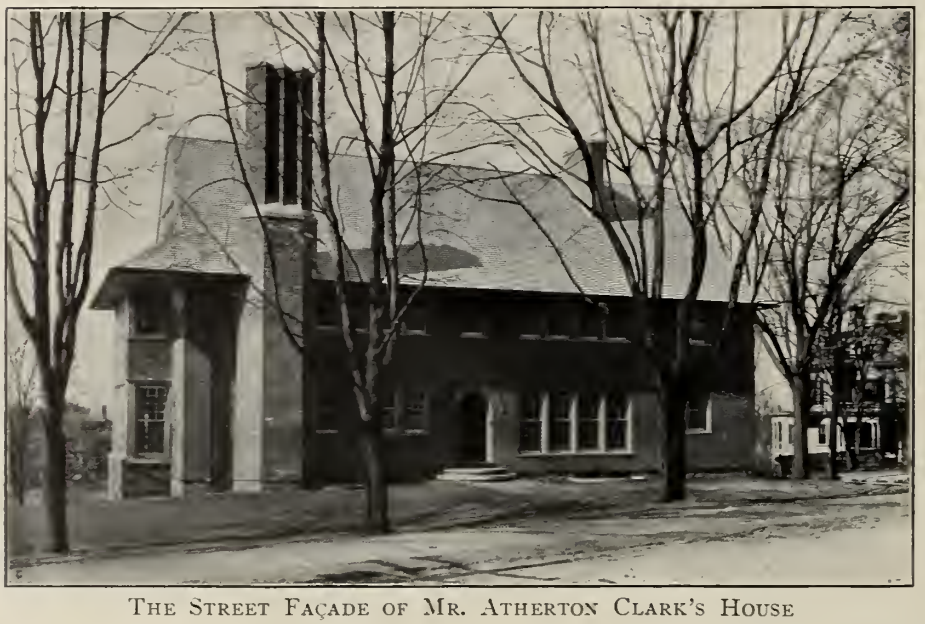


A House at Newton, Massachusetts

Property of Atherton Clark, Esq. *Fehmer & Page, Architects*



THE PLAN OF THE HOUSE SHOWN BELOW



THE STREET FAÇADE OF MR. ATHERTON CLARK'S HOUSE

I think you will find that you will add but a small percentage to the cost of your house, and you will have a wall that is permanent, warm and dry; doesn't need paint, can be freely covered with vines, and finally has an appearance of durability and permanence that is very attractive.

A still cheaper form of brick exterior is what is called brick veneer; that is, a frame house with four inches of brick on the outside. This has certain advantages beside cheapness, in that the frame partitions give a larger air space than the furring on a brick wall. The exterior has at least the appearance of permanency and durability that is so desirable, and constructionally it will stand well and compare favorably with a wooden house.

For the roof common shingles, cedar or cypress, weather to a tone that harmonizes well with red brick, better in fact than the black or dark blue slates. The slate roof is however much more durable and is for that reason to be preferred. The cost of this will of course vary with the locality. In New England the common qualities of purple and green or mottled slate are both cheap and harmonious with brick.

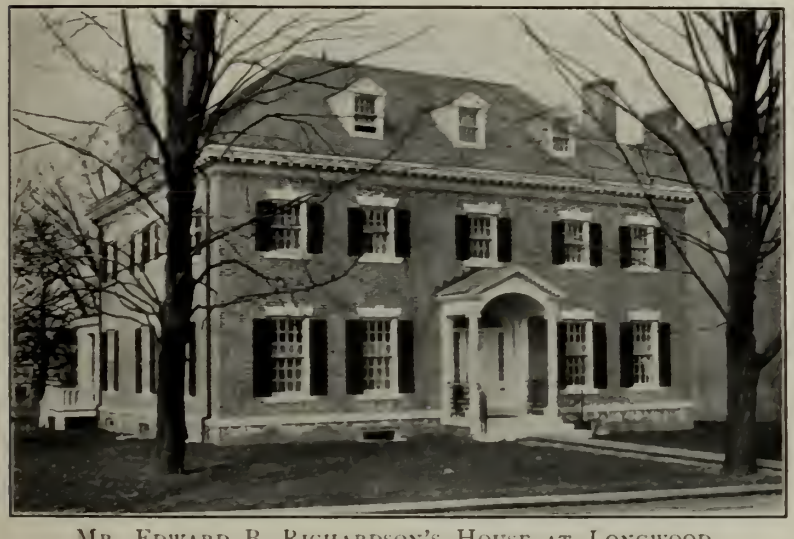
It is then because brick is common, cheap, durable, permanent in appearance as well as in fact, of good color for country surroundings, and a good material for the growing things that belong in the country, that I advise considering it for your country house.

If you live near any of the big centers there are undoubtedly plenty of good examples of brick houses, and by good examples of brick I mean almost always plain, simple, common brickwork such as our forefathers learned to build in England and Holland and such as they built in New England, in New York and in Virginia. These are fine standard types of straightforward good brickwork. Here is no attempt to conceal by means of extra smooth, extra true brick, or very fine and brick-colored joints the fact that the wall is made of a material composed of small pieces; no attempt to conceal the bond, that is, the structural method by which the brick on the outside are tied into those in the back of the wall. These good old examples are your best guides, and in the present day we may also be thankful that there are many examples about us of good modern buildings. Some of these are shown illustrating these few notes. The two houses on Chatham Street in Longwood are excellent examples of that quiet adaptation of good precedent



A House at Longwood, Massachusetts

Property of Mrs. Sarah A. Matchett *Everett & Mead, Architects*

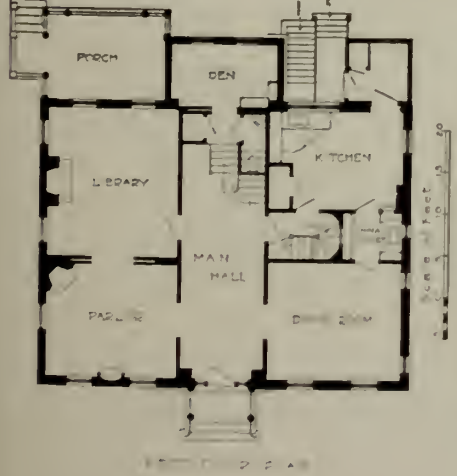


Mr. Edward B. Richardson's House at Longwood

Everett & Mead, Architects

The First Floor Plan of the House shown above





which is the surest sign that the architect has passed through the stage of student, through the stage of copyist, and become so imbued with the spirit of good work and so governed himself by that subtle feeling we call good taste as to be able to design on old lines and yet make his work new, modern and individual.

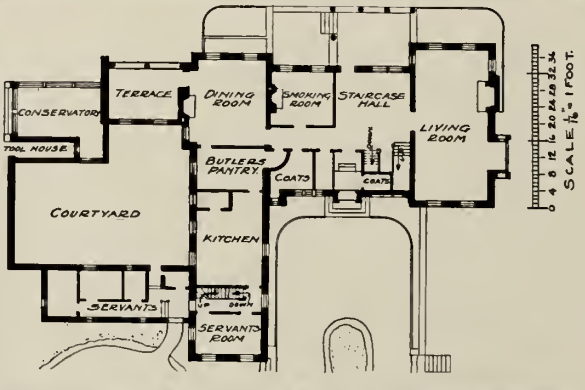
The somewhat more important houses, one at Edge Hill and the other Ipswich, have taken as their precedents a somewhat earlier type of English house, associated with Queen Anne and the Dutch influence; but here also there is the same knowledge of the time and the material that shows the modern architect working in a modern way under the inspiration merely of earlier and excellent standards. Both these are charming examples of sound, sane brickwork.



A House at Tuxedo Park

The Property of Lewis S. Chanler, Esq.

Sturgis & Barton, Architects



The Bar Harbor house, with its offset coigns and its segmental arches, is a frank, honest piece of brickwork and looks delightful in its setting of terraced flower beds and somber evergreen background.

Simpler, and for that reason to my mind better, is the restful house near Windsor. Dignified and yet perfectly homelike and entirely beautiful it is in a setting, where sufficient formality has been introduced in the grounds about the building to make a fit frame for the house.



A House at Brookline, Mass.
William G. Rantoul, Architect

A nice echo of southern hospitality is given in the Louisville house with its approach through the wide open fore-court. There is surely here no lack of dignity or of repose in this sedate and simple design.

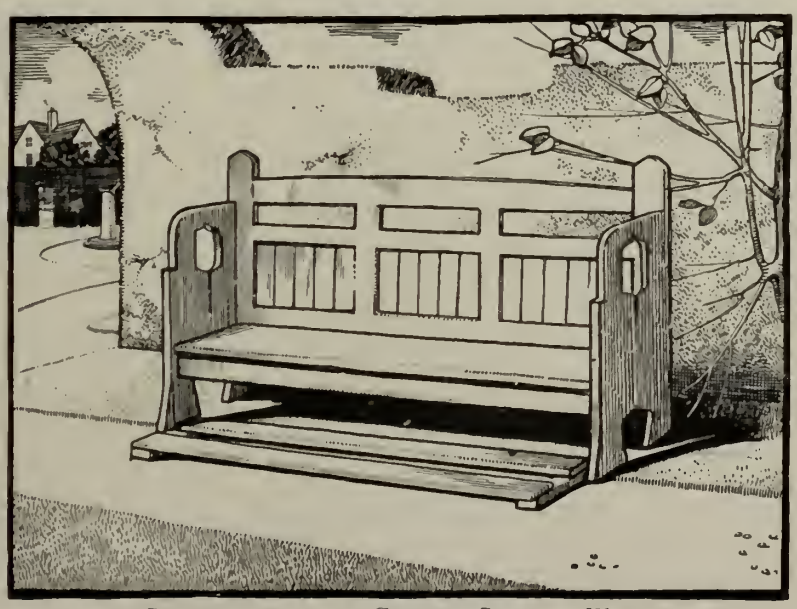
The house at Seattle is one of the veneer brick houses referred to. To the expert the brickwork, lacking all bond, has not the honest quality of the real brick construction, still it is pretty effective, and by no means to be despised.

The Tuxedo house is a very simple rendering of a homely English type — no style or any style — just a house; yet it has, I think, a homey look and also feels as if it belonged in its surroundings, although it is new and time has not yet had a chance to do much for the planting laid out about it.

The little house at Newton is again in no style or any style, and wholly charming and quite American, with its great shadowing eaves speaking of hot days in summer, and is altogether an excellent example of good taste, requiring only kindly nature and a little time and a little judicious planting to be a real little country home.

This is enough, I think, to close my case for brick. Just think this over before you make up your mind as to the material you want in your country house.

THE most stately and formal garden seat is of stone. But it is not the most comfortable. The garden that is to be lived in must have a seat that can be sat in, — not for a moment, but for dreamy hours. Such a seat should be made of heavy planks,



Suggestion for a Garden Seat of Wood

whose dimensions give it a sensible heft and an air of permanence. The wood should be oak, yellow pine or cypress, and well-nigh two inches thick. Joints should be white-leaded. For painting the bench there is no color so fine as white.

Why not Better Sea Fronts?

THAT MANY AMERICAN TOWNS HAVING BEACHES MAY BE EASILY BEAUTIFIED IS SHOWN BY IMPROVEMENTS SUCCESSFULLY CARRIED OUT HERE AND ABROAD

BY SAMUEL SWIFT

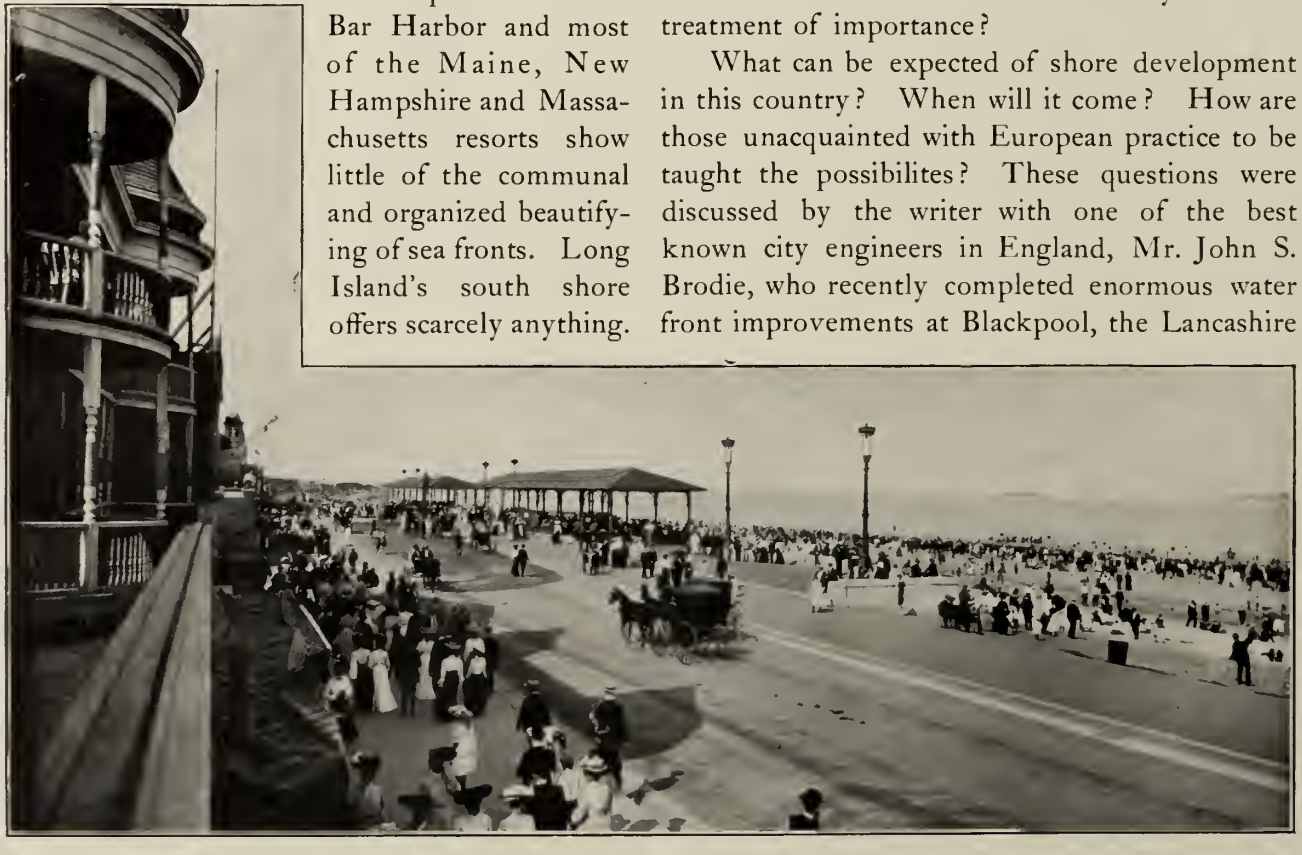
SELDOM is the American abroad more acutely conscious of his country's youth and its incompleteness of development than when he finds himself in a small English coast town. If the place rank higher than a fishing village, the chance is excellent that the visitor will see a neatly protected ocean front, with sea wall, esplanade, gardens, shrubbery or flowers, shelters and perhaps a pavilion and a pier.

The littoral of the United States, particularly of the North Atlantic, has towns of large summer population which cry aloud for ornamental treatment. But how many can boast of even cheap and rudimentary development along these lines? At Newport the improvements along shore are mainly obvious and prosaic, except where they lie wholly within private estates. Bar Harbor and most of the Maine, New Hampshire and Massachusetts resorts show little of the communal and organized beautifying of sea fronts. Long Island's south shore offers scarcely anything.

The Coney Island of to-day is beautiful in certain aspects, chiefly at night when illuminated. Even here the warring of rival speculators is felt, and the lack of a general plan superseding the selfish aims of private interests. Brighton Beach, as it was a decade ago, when grass grew behind a sea wall, was an oasis in the desert of sand, especially when Anton Seidl and his orchestra gave daily concerts in a pavilion lapped by the waves of every fresh tide.

Recall the populous and expensive New Jersey coast, with its occasional and baldly unimaginative effects of board walk and grass plots, as at Asbury Park. Atlantic City's steel viaduct along the ocean's edge is virtually a commercial thoroughfare, and it dwarfs and degrades the beach; and can Florida or California show any sea front treatment of importance?

What can be expected of shore development in this country? When will it come? How are those unacquainted with European practice to be taught the possibilites? These questions were discussed by the writer with one of the best known city engineers in England, Mr. John S. Brodie, who recently completed enormous water front improvements at Blackpool, the Lancashire



REVERE BEACH, NEAR BOSTON

One of the Finest Examples of Strand Improvement in America

Although substantial bath houses have been built near the center of the promenade the effect of the water front still remains seriously marred by flimsy wooden architecture



MARINE PARK, CITY POINT, BOSTON

The building in the background is the City "Head House" (designed by E. M. Wheelwright) at the end of a promenade commanding a portion of Boston Harbor. The building contains refreshment stands, a restaurant, public lavatories and bath houses

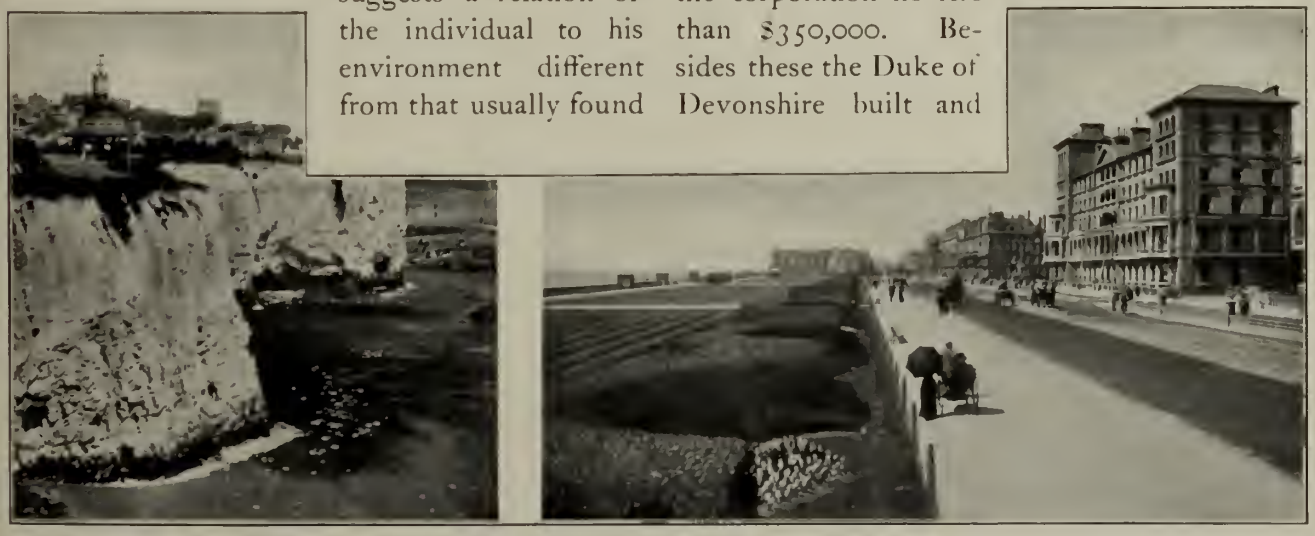
Coney Island. This was Mr. Brodie's suggestion:

"The sea fronts of American coast towns will be protected and adorned as soon as the land becomes valuable enough to make it worth while. This condition is bound ultimately to be reached in the United States as it has been in England, except in localities of low economic possibilities."

When an English professional man speaks of the value of land in such a case, the word means more than so many dollars to the acre. Value is measured in terms of the whole community's present need and possible future development, as well as in the narrower medium of money. This suggests a relation of the individual to his environment different from that usually found here. Pushed to its logical conclusion, it involves municipal ownership or control of public utilities.

The general question of municipal ownership lies, of course, outside the province of this discussion, but the system's applicability to the betterment of the ocean fronts of small towns is beyond a doubt. The accompanying illustrations show some of its results, and the further the plan has been carried the better has it served.

For the purposes of this article, the writer secured data from numerous towns in various parts of Great Britain. The sums spent for getting the best return from sea fronts were surprising. Eastbourne's Royal Parade and breakwaters cost the corporation no less than $350,000. Besides these the Duke of Devonshire built and



(Gardens on the Bluff) AT BROADSTAIRS AND AT HOVE, ENGLAND *(Gardens and Promenade)*



THE OCEAN FRONT OF EASTBOURNE



THE SEASIDE GARDENS

gave the Grand and Western Parades to Eastbourne. Rhyl, in North Wales, has a two-mile promenade and a marine lake of forty acres, costing $150,000. Falmouth, Ventnor, Ilfracombe Teignmouth, Douglas (Isle of Man) have bought shore property, and Cromer's small promenade has absorbed $5,000 already.

Besides interest on capital, British municipalities cheerfully, or at least resignedly, pay for maintenance. Thus Eastbourne's annual outlay for the care of roads, parks and other features of its imposing ocean exterior is £3,500, or over $17,000, all raised by taxes. Great Yarmouth spends $10,000 every season; but the tax burden is materially lightened by the handsome total of visitors' admittance fees to the city gardens and piers; on one ordinary day last August, cited by the town clerk, no less than 9,000 persons entered. Rhyl spends but $3,000, while Ilfracombe's promenade and park are kept presentable by one care-taker or scavenger at the munificent wage of eighteen shillings per week. Aberystwyth, in Wales, also gets along on $250 a year.

Evidently money spent under English conditions brings a return. How are American conditions different? Our climate should help, rather than hinder. Our coast line, flat in all but the New England states, is matched by that of many British beaches, among them that of Great Yarmouth, where highly decorative effects are obtained. In either country, too, there is a large public already habituated to seek comfort and recreation at the seashore.

Three differences, however, must be admitted. First, England is so small that land is more often worth guarding from the sea. In the United States there is less need for saving it, except where the ocean has been devouring property of such high value as the New Jersey Coast, which is visibly crumbling from year to year. Second, the American, whether at the seacoast





THE ELABORATE SEA FRONT IMPROVEMENTS AT BLACKPOOL



AT GREAT YARMOUTH



VERDANT BLUFFS OF FOLKSTONE

or inland, takes far less interest in growing plants and cultivated outdoors in general than does the Englishman. Third, the communal spirit that preserves the civic rights of the majority, at the expense of the privileges of the few, is stronger in Great Britain than here.



A GLASS-ENCLOSED WIND SHELTER

The first difference must ultimately vanish; in many American localities the land value is already high. The second and third of these hostile American conditions are also undergoing gradual change, so that there seems no inherent reason why the improvement of the best of our sea fronts should not eventually come.

Discussing a recent movement in England to secure government aid for seaside towns in fighting the ocean, E. A. Martin, a British writer, has reduced the matter to figures. From 1867 to 1900 England lost 41,378 acres by coast erosion, or, at $125 an acre, over $5,000,000 worth of land. He estimates the yearly loss at five cents per lineal yard of coast, and the average total cost of defence at $95 per yard. Interest on $95 at two and one-half per cent would be $2.37 a year, against an annual saving of five cents' worth of coast. This, of course, would be economical only where the actual land value greatly exceeded the average.

The main thing is to show that it pays. Take the case of Blackpool, which, despite its dull "hinterland," draws from 10,000 to 100,000 visitors a day in summer simply by its ample facilities for enjoying the beach and surf, and its cheap amusements. There was no room for gardens, even in widening the three-mile promenade to its present eighty feet, which involved reclaiming over twenty-two acres from the Irish Sea.



THE MARINE PARADE AT BRIGHTON

The tidal rise of from fourteen



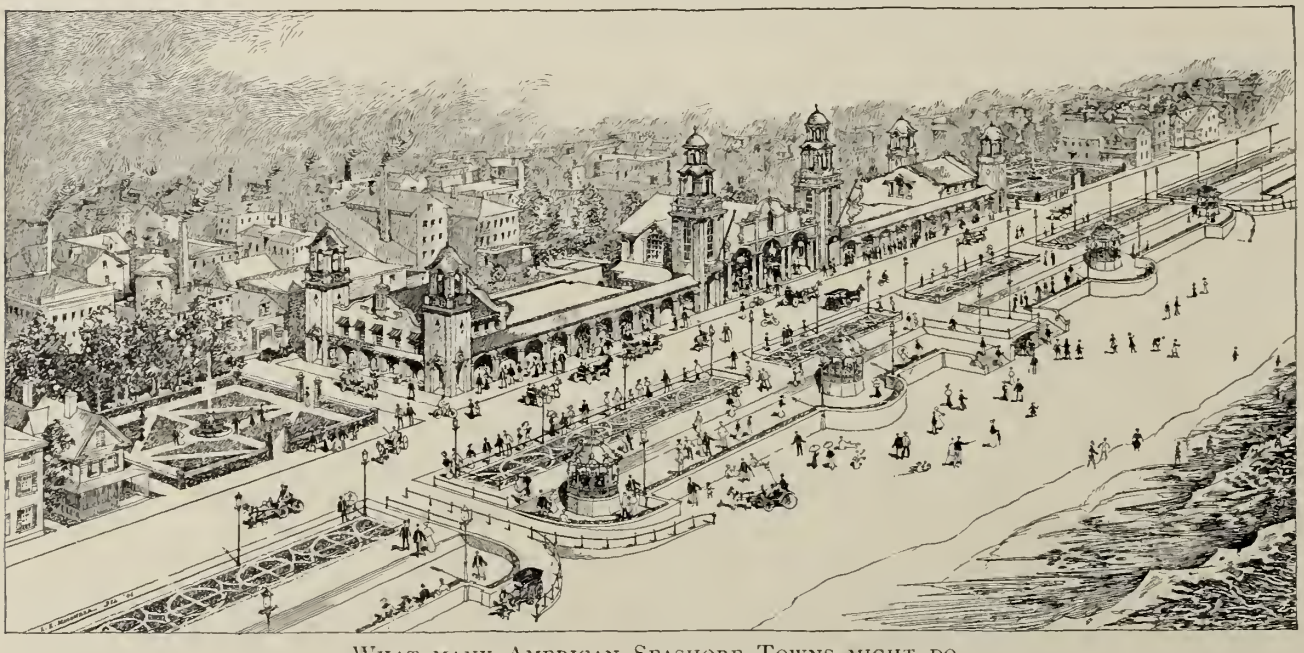
A Typical Undeveloped Sea Front in America

to thirty vertical feet makes a flat beach of immense width, covered at the flood by deep water. In storms the surf provides a never-to-be-forgotten spectacle. The heavy sea defence wall is of basalt blocks from quarries on the Rhine, whose durability is phenomenal. Piers built five hundred years ago in that river still show the tool-marks of stonecutters. The wall is convex where the force of the waves must be gradually reduced, and it is concave or vertical where crashing breakers, hurling tons of water twenty or thirty feet into the air, can do no harm.

Shore improvements have cost since 1895 the sum of $2,250,000, and a four hundred yard section remains to be widened. Yet the town's credit is exceptionally good, and bonds sell at three, three and one-fourth or three and three-eighths per cent. Taxes are low, though the corporation gets little direct revenue from the improvements. Pier rentals, for example, are but $250 a year, a nominal sum to secure recognition of the city's rights. Without these ample facilities the "trippers," as the daily visitors from the inland manufacturing towns are called, would forsake Blackpool and deprive it of a *raison d'être*.

Every conspicuous betterment of such a place, wisely made, draws newcomers. The same thing happened here when Luna Park and Dreamland were opened a season or two ago, giving Coney Island a new and much more valuable patronage. What Blackpool does on a mammoth scale, many another English town successfully accomplishes on a more modest basis.

What an American seacoast city might do to redeem its water front is set forth in the accompanying suggestion by Messrs. Stickney and



What many American Seashore Towns might do

A design by Messrs. Stickney & Austin, Architects, by which it is proposed that a town acquire 1000 feet of shore, protect it by sea walls, and erect a public building containing bath houses, restaurant and a dance hall. Beside the square parks at each end of the design are fine sites for hotels

Austin, the Boston architects. To buy one thousand feet of frontage, and construct sea walls, pavilions, boulevard and park would cost, it is estimated, about $500,000, on which the interest, at four per cent, is only $20,000. The central feature of the flat beach scheme is an administration building, containing offices, bathing-suit checking bureau, waiting-rooms, public lavatories, etc. On either side of this building are bath houses, round a court. A restaurant and a public dance pavilion are at either end of this series of structures. The practical and ingenious beach and park plan speaks for itself.



THE SURF AT BRIGHTON

Town corporations have often been helped to acquire or improve a sea front through co-operation with some large landholder. Thus, at Falmouth, part of the shore was improved by the ground landlord of the district, in order to develop his adjoining property for building purposes. At Bexhill, half of the two-mile promenade and gardens was constructed by an adjoining owner, and the rest was acquired by the town in exchange for certain street works to be done by the corporation.

Southport, near Liverpool, owns a park of thirty-seven acres on the ocean front, presented by a railway company. At Newhaven the harbor company built and maintains the extensive works, probably in exchange for a franchise. Folkestone's beautiful cliff walks are the Earl of Radnor's gift. Torquay leased part of its water front from the lord of the manor, who has now donated the freehold.

A vital charm of English sea fronts is the presence of grass and shrubs and often flowers. American shore places are needlessly barren. In making plants grow by the ocean it is a question rather of soil than of climate. This, at least, is the English view. A deep covering of good rich earth must be provided. At Yarmouth, a show place, there is a bottom layer of town refuse and river dredgings.

Flowers need little protection, though sunken gardens have proved especially suitable. Where there is no sea wall, star grass, which grows over eighteen inches high, keeps the loose sand from covering flower beds and sifting into houses. The shrubs found to grow best near English beaches in properly prepared soil are euonymus, tamarisk, buckthorn, privet and hypericum.

A few other suggestions may be gleaned from the experience of English towns. It has been found wise to restrict the character of buildings facing the sea front. Ornamental electric lighting has been tried by several town corporations. At Bexhill, lights are placed only two or three feet apart for a third of a mile; and who that has sailed the English Channel on a clear night has failed to take pleasure in the long line of lights on the high terrace at Hastings?

Good architectural effects have been gained at Torquay and elsewhere by making even dock



BRIGHTON'S MARINE RAILWAY

buildings substantial and artistic, instead of using the corrugated iron horrors too common in America. Corporation bathing houses have possibilities above those of the rows of ugly rabbit hutches that fringe American beaches. The use of glass pavilions, wherein one may enjoy the sunshine while sheltered from the wind, is ingeniously varied on the English coast.

Ornamental clock towers are especially appropriate for a beach promenade; good examples are at Brighton and Bexhill. A fountain, such as that at Douglas, Isle of Man, seems like carrying coals to Newcastle when placed within sight and sound of the surf. A waterfall graces the cliff at Ventnor, Isle of Wight.

Brighton's marine railway, on which a car on steel stilts rolls along above the waves, parallel to the beach, making stops at elevated stations, is a rather amusing device of spectacular possibilities.

Everywhere, of course, the architectural principle holds good, of suiting the style and extent of coast adornment to local conditions, turning every existing factor to good account.

An Artistic Apartment House

DESIGNED BY ARCHITECTS MANN & MACNEILLE TO UTILIZE TO BEST ADVANTAGE A SMALL LOT AT ORANGE, NEW JERSEY

THREE dwellings within the space of one seems at first mention an impossibility from both a domestic and an architectural point of view. This is only because architectural ingenuity has not fully served domestic comfort and felicity. Conservatism in planning houses according to time-worn custom does not encourage new groupings of households. Families desiring to simplify housework and reduce expense while preserving comfort are willing to enter into ar-



THE THREE DWELLINGS WITHIN THE SIZE OF ONE

rangements that condense dwelling space in new and untried ways, but they are deterred by finding house equipments lacking.

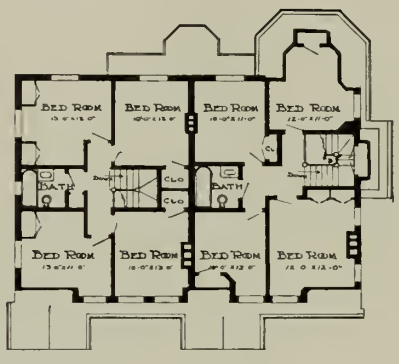
The accompanying illustrations show at least one successful method of providing three comfortable dwellings within a space measuring 32 by 50 feet, for that is the outside size of the subjoined plans if projections be disregarded. On account of the size of the lot it was difficult to put three small houses upon it. This, too, would have cheapened the neighborhood. Instead, three small apartments arranged with the utmost convenience were provided. A glance at the plans will show how well within the confines of what would seem to the passer-by but one attractive house these apartments have been brought.

One complete apartment occupies the entire first floor. It is entered directly from the street and consists of a parlor, dining-room, kitchen, four bedrooms and a bathroom.

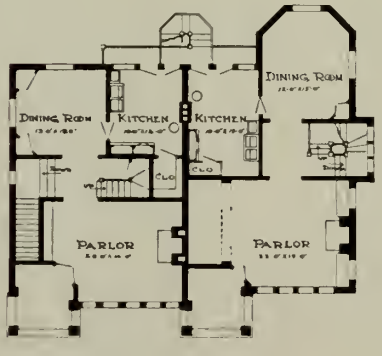
The remaining two apartments are duplex, each having its parlor, dining-room and kitchen on the second floor of the building and its bathroom and four bedrooms on the third floor. At the rear is an outside stairway admitting supplies and serving as a fire-escape. Windows on all sides supply light and air. Closets there are in plenty, yet these do not rob the rooms of symmetry. There are no wells restraining instead of supplying air or admitting feeble light. The only skylight needed is above one of the bathrooms on the third floor.

Each apartment has its own private entrance door and street number. This is not only an advantage to the tenant, making his home attractive and desirable, but is an arrangement of distinct value to the owner of the building, for having no public halls to maintain he is spared the expense of janitor's service and lighting. Each apartment has also its own piazza or balcony and service entrance.

The building has proved a most excellent investment, all the apartments having been rented to desirable tenants long before they were completed.



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE PLANS OF THE THREE APARTMENTS



The Upper Falls

Buck Hill Falls

A Summer Settlement in the Pocono Mountains, Pennsylvania

The Cottages Designed by Bunting & Shrigley, Architects

By
Arthur
Hugh
Jenkins

COMPARATIVELY speaking, very few experiments meet with complete success from the very start. Most encouraging, therefore, and most creditable to its projectors, is the success which has attended the establishment of the community at Buck Hill Falls, Pennsylvania.



The Lower Falls

Laid out early in 1901, the enterprise is little more than five years old, yet it has grown vigorously to a stature far beyond the expectations of its founders, and it must be reckoned highly successful in a social sense, and reasonably so from the financial side. Each year has seen a large increase in the number of cottage residents and guests at the Inn, and — what is more significant — in the interest and enthusiasm of its members. But, first,

Where is Buck Hill Falls?

Across Pennsylvania, from northeast to southwest, pass a series of mountainous ridges, forming the easternmost ranks of the great Allegheny system. Passing westward from New York, the first of these ridges to be met is the Kittatinny. The second, parallel and twenty miles farther to the northwest, is the Pocono.

On the eastern escarpment of this great plateau, scattered on the slopes of a minor spur of the mountain, known as Buck Hill, are the cottages of the settlement, numbering fifty or more. The famous Delaware Water Gap is in full view, eighteen miles to the southeast. Mount Pocono, with its dozen summer hotels, is eight miles to the southwest along the slope of the mountain. To the north and northwest is the untamed wilderness of Pike and Wayne counties, a land of mountain, forest and huckleberry barrens.

It is perhaps a mistake to call Buck Hill Falls an experiment. So simple were the aims of its founders, so modest and sane are the theories around which it is built, so attractive in itself is the Pocono region that the enterprise could scarcely have failed.



The Pool Below the Falls

The Community Theory

as applied to summer resorts is too well known and widespread to need description. The many "parks" in the Catskills and the Adirondacks, the Chautauqua assemblies, Pinehurst in North Carolina — Buck Hill Falls does not greatly differ from any of these. The common aim is to provide for their

members pleasant and comparatively inexpensive summer homes among congenial people.

To these essentials, Buck Hill Falls adds a special plea for simplicity. Simplicity is the watchword — a loosening of the fetters of convention, an elimination of the vain cares and exactions of modern social life. The display and ostentation of the ordinary summer resort is all but unknown. There is a tradition that on one occasion an Inn guest went in to supper (supper, not dinner, at six o'clock) attired very correctly in evening dress. There was no comment at the time, but the incident is still remembered with smiles, so foreign is it to the *al fresco* atmosphere of the place.

It is inevitable that there should be some visitors, occupying rented cottages or rooms in the Inn, who are of the great class that makes possible Atlantic City and Saratoga and Nantasket. They miss the excitement of the eternal struggle against *ennui*, and they do not find Buck Hill Falls congenial.

Nor is it desired that they should. There is an increasingly large body of cultured people to whom the complexities of latter-day life are a burden and a bitterness, from which, if it be only for a few weeks, they seek to escape. To these Buck Hill Falls appeals, and appeals successfully.

It may serve to explain this strongest characteristic of the community to say that the original founders (already they are being capitalized — The Founders!)



The Jones Cottage



The Stratton Cottage

THE ORIGINAL FOUNDERS WERE QUAKERS

and the present cottagers and guests at the Inn are largely members of or closely in sympathy with that religious society. "A Summer Settlement for Friends and Friendly People," is the way the first prospectus put it, and of Friends and Friendly people the settlement is largely composed to-day.

There is, however, no "dead line." The true test is the attitude of mind, not the religious belief, and all who wish to live the free mountain life in Quaker simplicity and good order are most welcome.

The other unique feature of Buck Hill, and indeed its true *raison d'être*, is the Glen and Falls, whose romantic beauty induced, in the first place, the purchase of the property. No other of the many waterfalls in the Pocono region can compare with these, nor are there many in America that can rival the rare and virgin beauty found here. The Buck Hill stream comes down from



The Jenkins Cottage



The Paiste Cottage



The Hall Cottage

the crest of the plateau to the westward, traversing a remote and uninhabited country, much of it the wild ravine of Wildcat Hollow. For two miles it flows through the Estate, now through an open valley, and again through dense thickets of rhododendron. Midway on its course it plunges suddenly into the dim depths of the primeval forest.

Giant hemlocks, moss-grown rocks, great masses of ferns, acres of tall rhododendron — these are the beauties of the Glen. The stream sinks deeper and deeper into the forest depths, until it flows between cliffs of smooth red stone, the slender path clinging perilously to one wall. The water races faster and more noisily. Suddenly the Glen widens into a kind of amphitheater, its bottom far below, and the stream hurls itself thundering into the depths of the well. There is a pause in the pool at the bottom, another minor fall of a few feet, and then the walls widen still farther, and the water plunges over another ledge into a second foam-flecked basin.

Words cannot do justice to the beauty of this spot. Other cataracts may be broader, higher or more impressive; but for

PERFECT NATURAL BEAUTY

the purity of the tumbling waters, the noble hemlocks, the masses of fern and rhododendron — this gem in its setting of forest green is unique.

Below the Falls the sides of the Glen recede gradually, until a half mile below, the stream passes through Glenmere Lake and then emerges at the lower line of the Estate into green meadows and sunlight.

The Glen and Falls are probably the most valuable single asset of the Buck Hill Falls Estate. They form an attraction which by itself would make the neighborhood notable.

But, in addition, Buck Hill Falls shares the





Two Views of the Hopkins Cottage

scenic charms common to all the Pocono region. There are broad views, north, east and south, bounded always by the high level rampart of the Kittatinny. There is stiff climbing in the mountains to the west and easy walks in the broken hill country surrounding the Estate. The land is full of brawling trout streams, clear and cold from the cisterns of the rocks. Over all is the wonderful mountain air, light, cool and dry.



A Crows' Nest Built Among Hemlocks

No doubt these surroundings have contributed largely to the success of Buck Hill Falls. But, after all, it is the community which has made itself a success.



A Fireplace of Boulder Stones

There is nothing startling or especially new in the domestic economy of the cottage settlement. It is not given over to fads or theories. It has nothing to prove, except that the Simple Life is not the dream of a visionary French pastor, but is within easy reach of a community of very modern Americans. It is not in the least Socialistic, though the management watches in a paternal way over the clustered colony, and performs many special services for the cottagers.

ALL LOT OWNERS ARE STOCKHOLDERS

in the Buck Hill Falls Company, which is the owner of the Estate. An eighth of the property, or one hundred acres, is laid out in building lots all lying on the three slopes of Buck Hill. These are sold in fee simple, subject only to a few restrictions carefully framed to preserve the quiet and good order of the community. Thus no liquor is to be sold on the property ; no buildings other than dwelling houses may be erected, nor more than one cottage on one lot, nor any building within ten feet of a party line.

The lot owner further agrees that if he desires to sell, the company shall first approve the new purchaser, or may itself buy in the property at a price to be agreed upon.



The Thorne Cottage



The Bunting Cottage



One of the Mountain Living-Rooms

Thus the general character of the community is in its own keeping, and it is practically impossible for an undesirable element to become permanent.



Interior of a Cottage Built of Logs

The company retains ownership of the drives and paths. Through a subsidiary water company, having the right of eminent domain, it supplies running water and sewer connections to all cottages. It has built most of the cottages, under contract, and it operates the Inn and its livery equipment. About half of the cottage population take their meals in the great Inn dining-room. The rest do their own housekeeping, light or otherwise, as fancy dictates. Many take one meal a day at the Inn, and the others at home. For housekeeping the company operates a kind of general supply depot, selling ice, coal, oil, wood and bread from the Inn ovens, with other supplies in cases of emergency.

The company will rent out cots and cribs and sometimes blankets. It will send a carriage for cottagers who are not able to walk to meals. It will transport trunks or freight from the railroad; it supplies labor for mending the roof, clearing out underbrush, or minding the baby. In short, everything that can reasonably be done to make the mountain life easy and pleasant is the care of the management.

THE COTTAGES ARE UNPRETENTIOUS

The most expensive has cost less than $6,000. One tiny "shack" has just escaped the minimum of $500, and the average, for a cottage of four bedrooms, living-room, kitchen and bath, is not far from $1,800.

So varied are materials and plans and architecture that it is difficult to generalize. Some have used stones, some logs, some shingles, for their walls. Several cottages are covered with bark, one with slabs from the sawmill, and a few with rough hemlock boards. A charming little Swiss châlet is constructed entirely of three-inch planks, laid on edge.

The typical cottage is raised on piers, with the space beneath utilized for storage and firewood. It is weatherboarded and shingle roofed, and the whole stained to forest greens and browns. A pleasant covered porch gives a vista through the trees over the Brodhead valley or south to the Water Gap. Inside the studding is left in view, with the spaces between stained or covered with burlaps, and the beams of the ceiling are smoothed and stained. A huge chimney of gray lichen-covered field stones, with an equally generous fireplace, passes through the living-room. There are four or five bedrooms, a kitchen and a bathroom with hot and cold water. The windows are casements, opening outward, and the outer doors (divided into two parts, horizontally) were made by the carpenter on the spot. The furnishings are designed for summer comfort, and the cost of the whole, including the lot of 18,000 square feet, has been $2,800.

MOST OF THE COTTAGES HAVE SPECIAL ATTRACTIONS

"wrinkles," which give each its own individuality. One has a "crows' nest" built between the trunks of three giant hemlocks, thirty feet from the ground, with a level walk from the porch. Another has a tower which rises above the tree tops to give an unobstructed view. To enter one cottage from below it is necessary to climb a flight of steps which take you into the cellar; and another is entered — apparently — through a second-story window, from above.

They are all different, all pleasant, and they hide away among the young oak and pine and hemlock as if they had grown from the forest soil. They have simplicity, comfort and not a little dignity.

It is hard to write intelligibly of the attraction of Buck Hill Falls. It is a compound of elusive charms, of fleeting impressions, of small delights and fragrances. To try to analyze and describe it is to leave the listener uninformed, if not skeptical.

The one solid fact, which will perhaps include the whole, is that here is a healthy, sane, normal, human community, living the long summers simply and joyously in a spot singularly favored by nature.



The Front of the House from the Road

A House Made from an Old Mill

AT PROCTOR'S CROSSING, NEAR PEABODY, MASS., AND NOW KNOWN AS "THE CIDER-MILL HOUSE"

THE ALTERATIONS PLANNED BY ERNEST M. A. MACHADO, ARCHITECT

NOT the least pleasure of acquiring a house in the country lies in the variety of courses one may follow in the search. Opportunities for individual initiative in home-seeking are limitless. So long as men differ they will have no fixed method of obtaining their shelter. There are some timid persons who shrink from the adventure of house designing and building, who look about for the houses of others which they can buy. This is but purchasing another's industry and donning secondhand architectural clothing. Wearing this cast-off raiment they deride the experimentation of other persons with more active minds, who seek to realize by many differing ways their ideal of a home. These wide-awake folk may have been successful in their search for



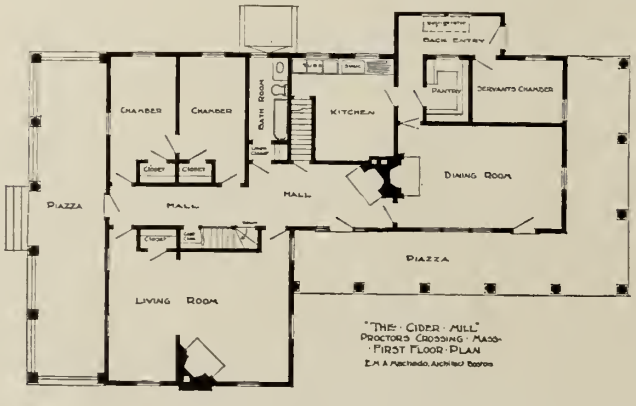
The Rear of the House

land, may have selected an architect, and calmly await results, with what faith or misgiving they alone can tell.

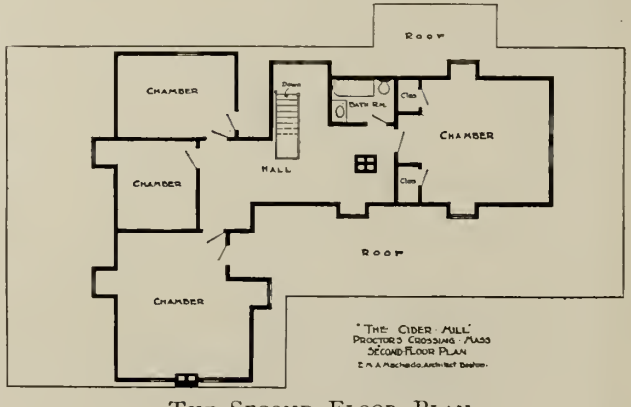
Others, still more adventuresome, would go far afield in the hope of finding some unusual site, some nucleus about which imagination quickly builds a home, sheltered from storm and nestled among trees, as instinctively as a bird chooses a protected bough for a nest. An old stone spring house will ofttimes suffice for the abode of those who dislike the altogether new; a barn can be made a "palace open to the sun"; many a gate-lodge has been the roadside home of well-to-do families; but an old mill is the best foundation of all on which to build. It offers more material to work with, its size allows the dwelling to be commodious, its thick and firm walls, having withstood the vibration of machinery, are fit to support floors which are to feel only human feet.

If the mill be all of stone and the upper walls are incomplete, these walls can be razed and the stone used elsewhere for foundations if the new house is to be of wood. If the old superstructure is already of wood, there is much of it that can be saved and used again. The timbers, despite their age, are often sound and can well be turned to account for joists. Or, if the new house is to have a Bohemian interior, there is sure to be a fine stick of oak that can be made to span the fireplace opening of a living-room. The remaining walls should be overhauled by the mason, a loose stone here and there reset, a little pointing done, but not overmuch. Mechanics must be curbed, else they will destroy all trace of an old landmark, being insensible to its charm.

In the "Cider-Mill House" here illustrated the Colonial tradition, so strong in New England, has been expressed, and for the construction the only intact remnants of the mill used were the foundation walls, and the framework above as far as the first story window sills. Other stonework was pulled down and rebuilt in the form of a front wall to the piazza. The new superstructure is of wood, covered with weather-



The First Floor Plan



The Second Floor Plan

boarding. The plan of the mill is preserved in the plan of the house. So extensive is it that two stories suffice to provide accommodation, which is more than would be implied by an exterior whose elusive L-shape and low height bespeak merely a cottage. On entering across the long front piazza one hall leads into another well lighted from without and cheered by a fireplace. On the right is the living-room with a bit of partition projecting into it, — a vestige of the old structure. On the left of the hall are two bedrooms measuring 8½ by 13 feet,



The Long Piazza across the Front



The Cheerful Hall

and on the second floor there are four, the smallest of which measures 10 by 12.

Servants are housed upon the first floor in a group of rooms more or less their own, and they can use a part of a spacious veranda at the rear. The cellar contains a rustic room entered directly from the lawn and provided with a huge stone fireplace and seats made of great slabs of wood. A rough-hewn stair leads to the main hall above.

The transformation of the mill into a dwelling cost less than $4,000. There are four acres of ground around the house, and there is a stable on the property.





A Proposed Terminus for the Brooklyn Plaza of the Williamsburg Bridge

A Design Prepared by Electus D. Litchfield

IN the treatment of the Brooklyn Plaza of the Williamsburg Bridge conditions are met which differ from those obtaining at the New York end and from the termini of the other East River structures. Here is an open space of such size as to rouse a widespread feeling that it should provide a beautiful and dignified approach to the bridge. There has been, moreover, a very urgent demand that it be made as beautiful as the landscape gardener's art would permit, for the principle that a bridge is a public highway is an idea that has rightly taken fast hold upon the public mind.

In this instance, shelter is required for the passengers on the many lines of trolley cars crossing the bridge, and for the next few years at least an elevated structure must be carried across the plaza.

The above design provides accommodation for both the transportation lines of Brooklyn and for the cars from Manhattan which will cross the bridge, traverse a loop and return. Elevated cars are to be carried across the plaza upon a dignified viaduct. Subway construction, when it shall become necessary, is also provided for. The different levels of these various systems of transportation have caused the elevation of a part of the plaza in the manner shown.

The chief attractiveness of the scheme lies in this terraced park carried on supports similar to those with which we are familiar in the New York subway, the underground promenades being amply lighted by means of vault lights in the paths above and with windows and ventilators in the terraced sides. Adequate facilities in the way of public comfort stations are included in the design.

The construction can, if desired, be entirely of steel and concrete; although the building of the terrace walls of granite or other stone would undoubtedly reduce the cost of maintenance. The subway work in New York has demonstrated absolutely the possibility of the structure being perfectly water-tight and dry; and, while it would not be desired that the trees planted upon the upper surface should be of any great height, experts agree that three feet of soil will be ample for the proper growth of trees and shrubs.

It is felt that with the adoption of this plan the Brooklyn approach to the Williamsburg Bridge may be made one of the most beautiful and interesting spots within the entire city, and that this terraced park, with its uninterrupted vista across the great bridge and the view upon the open square below, busy with traffic to and from the borough of Manhattan, will prove a most popular and attractive breathing place in a portion of the city where a relief from the congestion of commerce is desirable.

Gazebos and Summer Houses

Useful Garden Structures of Graceful Shapes adorning American Gardens, Old and New



A Summer House in an old New England Garden

By
Charles Downing Lay



An old Summer House at Newburyport

A VERY just criticism has been made of American gardens, that though they are pretty to look at, they have not enough places where one may sit in comfort and enjoy them.

This was not always so, for the old gardens of New England had their summer houses, sometimes like the English gazebos, and sometimes more slight in structure and like the summer house as we think of it now. In those days we were nearer English customs and feeling, and it was natural for us to attempt the things we had known in England, in our garden furnishing as in our houses. The American piazza was unknown then, and it was the more necessary to have a tightly roofed structure open at the sides, as a garden house, or summer house, where one might be in the midst of garden delights and yet protected from the sun and from showers.

The piazza we are gradually leaving behind. It will never be as bad again as it was in the eighties ; it is too often a sacrifice of the lower floor of the house for a thing that is used but a small part of the year, and its disadvantages are great.

The gazebo of a good type, however, is just as open to the air as a piazza and often more so, since it is exposed on four sides, and it can be furnished more comfortably and more richly.

The ideal garden house should be a real house with windows and perhaps doors and possibly a fireplace. It should have shelves for tools and seeds ; there should be lockers for extra wraps ; there should be a place for writing ; and there should be many hammocks and steamer chairs and low seats. A chafing dish and tea things will not be out of place, and the table should be large enough to spread for luncheon for three or four. This is provision for all seasons and all weathers ; and most of all, it will be the place to enjoy thoroughly the isolation of a northeast storm. It is a place to arrange flowers, or to sketch, or for quiet conversation. The distance from the house at which such structures are located makes them places of seclusion and retreats where one may dream away the hours free from the distractions of a large household with its telephone and callers. The surroundings too are often more pleasant and more rural than those of the house.



A Stone Gazebo
In the Garden at "Fairacres," Penna. Designed by Wilson Eyre

The garden house should not, however, be the only pleasant place upon the grounds ; there should be



Tea-House in the Garden of Hon. Joseph H. Choate
At Stockbridge, Massachusetts



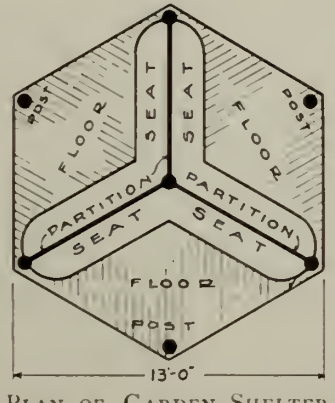
A House in the Garden of T. Jefferson Coolidge, Jr., Esq.
At Magnolia, Massachusetts

many sheltered seats for every season of the year and for every direction of the wind, so that one may enjoy wind without sun in summer, and sun without wind in winter; for even in January there are many days when a mild enthusiast enjoys sitting in the full sun, if well protected from the searching north wind. Such protection as this is only to be obtained by solid walls of brick or wood, and a dry floor which had best be of boards.



THE DERBY HOUSE IN THE ENDICOTT GARDEN

Perhaps the cleverest shelter of this kind is one at Edgewater-on-Hudson, of which a plan is shown. The partitions go to the roof, making a complete screen, and by choice among the three compartments one may get almost any condition of sun and wind.



PLAN OF GARDEN SHELTER

The architectural value of these summer houses is very great and they offer endless opportunities in their placing and design for the highest skill of the architect. Nothing could be better to mark the ends of a terrace or of a long walk or as the focus of the garden, either at the back or in the middle; they are capable of any enrichment, and become beautiful objects in themselves as well as most useful and pleasant. The gazebo is properly a house at the edge of a terrace — sometimes in two stories — from which one may gaze at the garden and the surrounding country. Such is the charming one at "Fairacres."

Another good example is that at "Glen Alpine," where the two gazebos at the top of the terrace bank, connected by a pergola, form not only a good background for the lower garden, but also a division between the terraces and give a pleasant outlook over the lower garden. The simple hipped roof supported by posts or stone piers is a good shelter from the sun, but it is useless in winter, and reminds one too much of the pavilions at shore resorts, and its architecture suggests too strongly the roofs on corner poles used for haystacks. The tea-house in Mr. Choate's hillside garden at Stockbridge is typical; a more interesting roof is that of the "Siren's Bower," but here the amorphous piers are shocking.



A GARDEN HOUSE BESIDE A TENNIS COURT
At Mr. Walter D. Denegre's Estate, Manchester, Mass.

The house at Newburyport is quaint and playful, but not very good, and the lattice makes it rather dark and unpleasant. Lattice of the usual form is not pleasant to look through nor suitable for vines to grow on, and it has been made too familiar to our



A Wooden Summer House
In the Endicott Garden, Danvers

a most useful type and a brilliant combination of tea-house and grand stand. It is of the sort used so much in England at the end of a long walk, the open end, of course, being toward the walk and the windows on the other sides being insignificant and not commanding any prospect. For all-year-round comfort such a house should be at the north end of a walk. A house of this "one way" type (*i. e.*, facing one way) is most adaptable to the small garden on a town lot, and indeed the long flower-bordered walk with the garden house at the end may be in such a case the whole garden and not a bad one either.

The house at Danvers is so light and graceful, so naïve and playful, with its quaint roof and carved finial. The columns, by their slimness, frankly confess themselves wood, instead of simulating stone as wooden columns so often do. It is most attractive, and the sort of thing that we should do more often. It is a great relief after the labored heaviness of some garden shelters. Massiveness and heaviness are not the eyes by its use as a screen for the back yard or under the piazza. A better lattice can be made with square sticks arranged in pleasing patterns, and the smallest opening should be not less than three inches. Such lattice is very well done in the house at Mr. Coolidge's garden at Magnolia, and this house too has a good roof. The octagonal house, so often found in old gardens, is a useful type and always looks well if the roof is a satisfactory shape.



"Siren's Bower"
At Nahant, Mass.

The Derby house is the most elegant and finished example of a colonial garden house, and it is most attractive in its richness of detail and seriousness of intent. Its height is rather too great for the best effect, but the view from the upper story is the better for it no doubt. It lacks any architectural relation to its surroundings and loses thereby much of its value as an object. The mower whetting his scythe is charming.

The house on Mr. Denegre's estate is one of qualities which make architecture pleasing when associated with trees and garden scenery, and for such an isolated house (isolated in the sense of being away from other buildings, but not unrelated to the plan of the grounds) nothing could be better than this fanciful thing with its perfection of workmanship and air of refinement and restraint.



The Garden of "Glen Alpine"

Where two gazebos connected by a pergola make a fine background and overlook

See page 131

A Japanese Tea-Room at Sea

A Novelty in the Interior Design of the Steamship "Nieue Amsterdam," the Latest Addition to the Fleet of the Holland-America Line

NOT so many years ago the living quarters of first-class passengers on the Atlantic liner occupied so much of the hull as was required for a long dining saloon. From this entrance was had to innumerable cabins arranged with the geometrical regularity of an egg crate. On deck a small smoking cabin and a scanty square of a ladies' cabin were lighted by bull's-eyes. In fair weather a sailcloth awning was stretched over a part of the deck space. The interior furnishings were in the classic Pullman style, where real magnificence was attained in great patches of dusty red and green plush.

Our present-day notions of ocean travel, as exemplified in the "Nieue Amsterdam," the latest addition to the fleet of the Holland-America line, are more luxurious, and by the same token more sanitary and comfortable. The promenade decks are roofed over their full length against sun and rain. Lounging-rooms on deck, in point of furniture and decorations, rival our best clubs and hotels, and dining-rooms and sleeping-cabins are no longer of necessity the near neighbors they were in former days when half a dozen steps carried one from his berth to his seat at table.

The most distinctive feature, however, of the "Nieue Amsterdam" is the Japanese tea-room. Here the ladies get full revenge for the special consideration accorded the ease-loving men in their smoking cabin. The room is finished throughout in satinwood, which gives it a very light and delicate tone. Around the walls are recessed spaces divided by openwork partitions



THE JAPANESE TEA-ROOM OF THE "NIEUE AMSTERDAM"

in the Japanese style of carpentry. The seats are covered with a coarse woolen material striped in dull blues and grays. Under the large ceiling light of colored glass, which is bordered with a wide fringe of purple wistaria, is a high-backed, circular center seat. The carved satinwood framework is upholstered in a soft, creamy Japanese silk, embroidered with a trailing butterfly and flower vine pattern.

Set in the satinwood paneling of the alcoves are large painted porcelain tiles, showing scenes of Japanese life and gardens and narrow panels of mountain and sea views of Japan, in gold on black lacquer. Around the fireplace the tiles are decorated with flying figures of large sea birds in blue on an old ivory ground. The mantelpiece, rising to the ceiling in shelves, is sparingly marked by Japanese wood carving. On the shelving about the room are a few small pieces of Japanese bronze and porcelain. From the paneled woodwork ceiling hang swinging lamps, the frames of bronze and the sides of Japanese oiled silk traced with faint flower patterns. Stationary satinwood tea-tables with ornamented lacquer tops and satinwood and bamboo fiber chairs complete the furniture.

As a whole the tea-room, which was intrusted to Dutch designers and workmen, although of necessity the materials were largely of Japanese origin, testifies to an admirable spirit of restraint in the adaptation of Japanese decoration to the requirements of Western convenience and steamship conditions. The least possible sacrifice was made in essentials, while the simplicity of the scheme selected was kept dominant in the details. While the steamship was built in Belfast shipyards, the interior decorations for the most part were done by Mutter & Son of The Hague.



San Ynez Mission



The Old Spanish Missions of California

By Charles Alma Byers

TO the slowly crumbling ruins of the old mission buildings of Southern California there clings much of interest. And linking the past with the present, as they do, and bearing the distinction of being the only remaining landmarks of California's earliest settlement, these monuments of a past century, with the tales they tell, will long be held in reverence and high esteem by all those to whom the Golden Coast is dear. Hovering over these old walls there still seems a halo or atmosphere of sacredness. Reposing peacefully within valleys of the vari-colored verdure of perpetual summer, around whose borders in the background loom rugged chains of snow-capped mountain peaks, these broken arches and crumbling towers, somberly radiating the reddish hues of sun-dried brick, to-day make a picture before which all lovers of beauty on beholding bow in unexpressive acknowledgment, and in whose atmosphere one's thoughts are led backward through the vista of years to a time when, unlike to-day, this scene was not one of death and desolation. Through these now dim and dingy corridors once passed to and fro, in noiseless tread, self-sacrificing monks in somber robe and crucifix, and upon the zephyr-like breezes



"Anon, from the belfry,
Softly the Angelus sounded."

And in response to those tolling bells came heathen thousands, dusky, scantily clad Indians to kneel in the shadow of the cross, and to reward the life's work of these pious Franciscan fathers by perhaps less than a half-intelligent whisper of "*Ave Maria.*"

Those days and scenes, devoid of the bustle and turmoil of present-day business, however, belong solely to the picturesque past. With two or three exceptions the mellow-sounded mission bells which called together those quasi-devout hordes for worship are now hushed forever. And even those few bells which still to-day toll forth the Angelus call in the morning, at noon and in the evening awaken but a poor realization of those



San Juan Capistrano



The Cloister of San Luis Rey

past days. Instead of dusky Indians and Castilian knights, it is now Americanized citizens in modern dress who kneel and recite their orisons within these walls; and, save the assistance to imagination which one gets from the decaying legacies, the picturing of these old missions in those days and the life that flowed through their halls, corridors and garden paths must be left to the historian alone.

The founding of these missions in Southern California was the result of a policy movement inaugurated by the Spanish throne. It was thought that by colonizing this territory with Spanish subjects the old kingdom would be given valuable possessions in the New World; and, to stimulate emigration in this direction, it was deemed advisable to first establish the Church. In consequence, arrangements for this work were made with the Order of St. Francis, the terms of which recited that the missions and the revenues of the property were to belong to the order for a period of ten years, reverting at the end of that time to the Spanish government.

These negotiations were made about the middle of the eighteenth century, and in the early summer of 1769, just two hundred and twenty-two years after this coast had been explored by Cabrillo, the first band of Franciscan friars landed in San Diego Bay. Junipero Serra was the name of the monk who had been selected to carry out these plans and it was he who headed this Spanish band. Immediately after landing he set his men to work; and within two months, with the assistance of the natives, he had established the first of what was to be a chain of missions, eventually numbering twenty-one in all and extending from San Diego Bay as far north as San Francisco. As soon as one of these structures, built of stone and sun-burnt brick, was finished, another would be commenced, and in this way it did not require many years for this coast region to assume a very conspicuous Spanish air.

The larger portion of the manual labor towards the building of these missions was performed by the Indians. The fathers, however, were by no means shirkers, and that the Indians were pressed into service and sometimes rebelliously was done only because of a scarcity of workmen among themselves. And, although there were two or three slight uprisings among the natives against their assuming masters, on the whole the good padres, whose policy at all times and in all things was kindness and forgiveness,



The Front of San Luis Rey

had but little trouble, and to their earnest pleading and solicitation thousands of these dusky children of the wilderness were persuaded to cluster around the missions and become temporary converts to Christianity and civilization.



The Ruins of San Juan Capistrano

To all appearances this mission plan seemed to promise success. The daughters of the Indian became neophytes in the convents, and the Indian himself, throwing off his natural proneness to idleness, contributed his labor and attention to the commercial development of the land. Agriculture and cattle raising were industries that received considerable attention, and even factories and mills, though after the crudeness of the time, dotted the area. These industries, through exportations to England and Spain, yielded large yearly revenues, sometimes almost as much as $2,000,000, and the mission properties became enormously valuable. The ten-year period, which had been allowed the Order of St. Francis in which to start colonization in the New World, passed unnoticed by the Spanish throne, and for more than a half century the padres remained in absolute power.

The locations of the missions were well and wisely chosen. They commanded views of bewitching scenery, and at the same time occupied valleys wherein grew vegetation not greatly unlike that of the tropics. Before them, not many miles distant, rolled the billows of the broad Pacific, and back of them towered the rugged coast ranges of the Rockies. It was evidently a veritable Garden of Eden, and, perchance, even the mind of a monk at times experienced scenic witchery from such *terra firma*. The warm sunshine from the azure sky, seldom spotted by clouds, touched these fertile valleys and slopes as if with a magic wand, and therefrom grew figs, olives, oranges, dates and bananas.

But those days were not so supremely ideal as to be entirely devoid of disturbance. The padres had their troubles. Added to the occasional feeling of dissatisfaction on the part of the Indians, earthquakes, then frequent and sometimes disastrous, rocked the region. There was a small stream which they named *Rio de los Temblores* because of the frequency with which the "trembles" visited its valley; and one day there came a *temblor* so severe that the old tower, over one hundred feet in height, of the San Juan Capistrano Mission tumbled to ruin and, crashing through the roof, killed more than thirty of the worshippers who at the time were assembled at service. And those were also days when pirates cruised the South Seas and



Santa Barbara Mission

hovered along the coast of Lower California. They lived by conquest, and it mattered not to them who suffered the loss so long as it proved their gain. The infamous buccaneer, Bouchard, was one who visited this coast in the days of the padres and caused disturbance in these quiet communities. He attacked the settlements at Dolores and Santa Barbara, but being severely repulsed at both places he was compelled to put out to sea. Later, however, he descended with his crew upon the luckless mission of San Juan Capistrano, six years after its earthquake catastrophe, and succeeded in driving its inhabitants to other settlements farther inland. Here he dwelt for several months, using the mission building for his carousing resort, and when at length he disappeared it was found that all the valuables and decorations of the mission had either been carried away or demolished.



THE GARDEN OF SANTA BARBARA MISSION

This mission of San Juan, which seems to have been unlucky from the very first, was started by Father Lasuen on April 30, 1775, but on account of a long delay it was nine years before it was finished, Father Junipero Serra then being in its charge. The earthquake which destroyed it came one Sunday morning in 1812. It was later partially restored, and being one of the largest and finest it is still a very impressive ruin.

The first of these California missions to be built, however, was the one at San Diego, established on July 1, 1769, seven years before the declaration of the independence of the American colonies. Father Serra was also the founder, and the work was so well performed that the building is still in a fair state of preservation.

Others of the missions which are quite well preserved to-day, and some still in use for educational and religious purposes are the following: The San Gabriel Archangel, founded by Fathers Somero and Cambon on September 8, 1771; the San Luis Rey, built under the direction of Father Lasuen and finished in the autumn of 1798; the San Fernando de Espana, fourteen miles from Los Angeles, established in 1797 by Father Lasuen; the San Buenaventura, founded March 31, 1782; and the Santa Barbara, established by Father Lasuen, December 4, 1786. The Santa Barbara Mission, which is still in use, is the best preserved of all, and, being only a short walk from the attractive little city of the same name, it is very frequently visited. Of the twenty-one missions built by the padres, these seven are the principal ones, and



THE MISSION OF SAN BUENAVENTURA

in fact nearly the only ones of which more exists to-day than mere ruins.

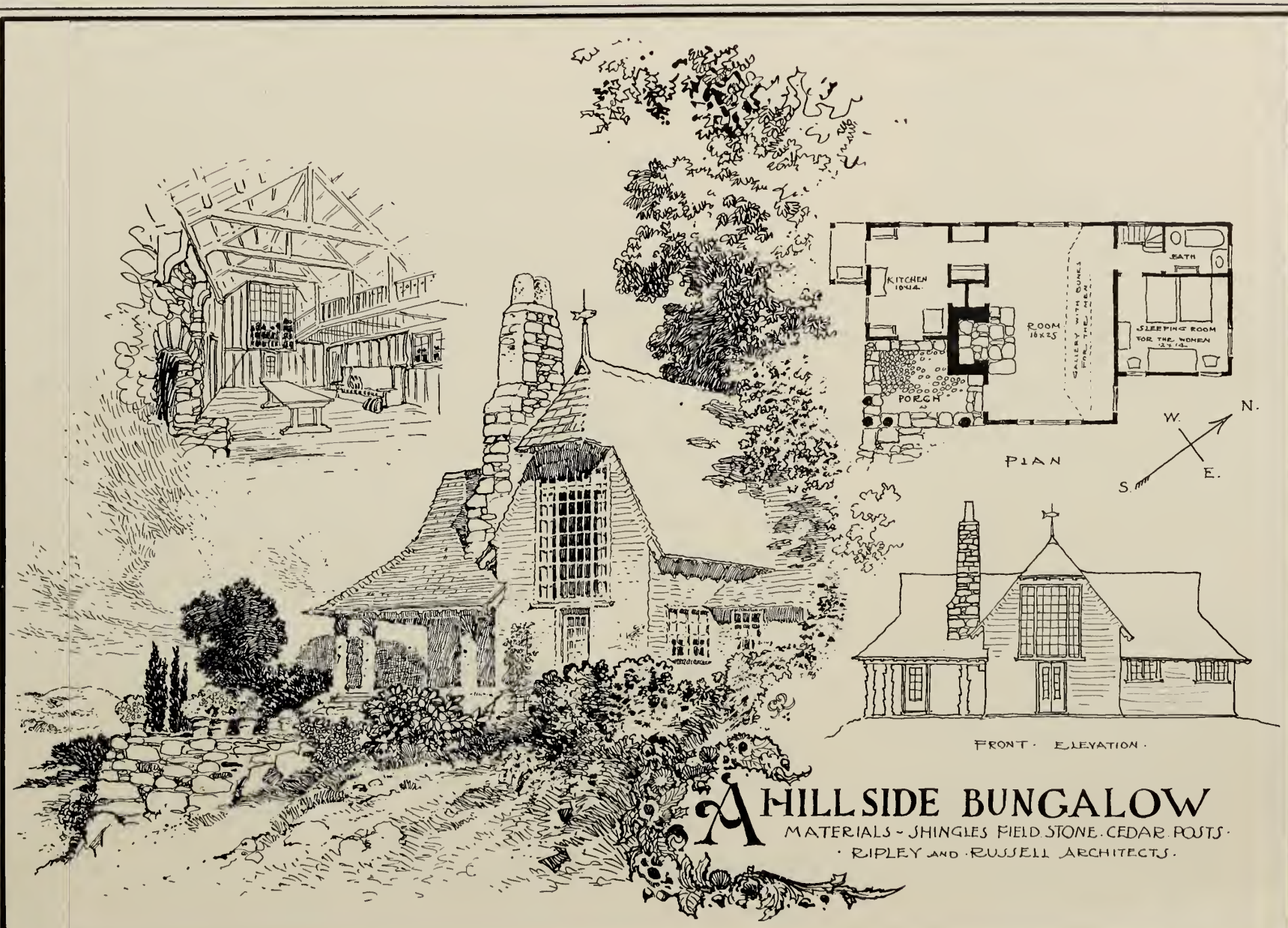
There is a striking peculiarity, a fascination, about the architecture of these old missions that is difficult to describe. Built at a time when arts of all kinds showed more picturesque crudeness than polish, and under conditions that did not allow of skillful workmanship, these antiquated landmarks are given a charm that is even unlike that which clings to the old styles of the Latin world. It is of course evident that their builders had in mind the architecture of Italy, of Spain and of Grenada of the early part of the eighteenth century, but because of conditions there were forced deviations from their models. The materials used in their construction came from the soil on which they stand, and the soft reddish color of the adobe gives the walls a beauty that blends well with the landscape. So picturesque indeed is the architecture of these missions that they have caused their styles to be preserved in modern structures, and frequently one finds new buildings to-day in this land, where climatic conditions are favorable to their preservation, that are excellent facsimiles of these old landmarks.



San Carlos Mission, Monterey

Although this mission plan at one time seemed so promising, to-day its importance exists only in these ruins. The padres practically accomplished nothing so far as the present history of California and her people is concerned. When these missions fell into the possession of the Mexican government to help replenish the exhausted treasury of Santa Ana, they ceased to be of value. The friars took their sad departure, and the Indians returned to their former life of idleness. The buildings were permitted to weather into dilapidation from lack of use, and many of them even fell into absolute ruin. The blight of time, spreading over the area, wiped the work of the padres completely from existence, save such as we find in these ruins; and the scheme of the Spanish throne therefore accomplished only the making of a few pages of history. As one looks upon these old landmarks to-day, however, and permits himself to come temporarily under the mystic spell of their reminiscent shadows, he must at least possess a feeling of admiration for such zealous servants of the cross as Junipero Serra, even though failure be the stamp we place upon his efforts. He was at least successful so far as it was in his individual power to be — and that should suffice.





A HILLSIDE BUNGALOW

MATERIALS - SHINGLES FIELD STONE · CEDAR POSTS ·

· RIPLEY AND · RUSSELL ARCHITECTS ·

A Hillside Bungalow

Being a Suggestion for a $1,500 Summer Home for a Family of Small Means

THE movement of city dwellers to the country, though associated with the well-to-do, is prompted by other things than a desire to create extensive country seats hinting fat purses of owners. Rather is it the relaxation gained by country living and its wholesome joys that attract most persons from cities. There are yet others who still possess man's innate love of and desire for variety. And it is variety that can be gained by him who would build in the country. Once beyond city limits rectilinear streets are forgotten, building laws ignored. Jones need not have a bay-window exactly like Smith's in order to look outdoors as he dresses in the morning. Neither must he repeat the exact location of his neighbor's entrance, living-room and kitchen. He can choose a landscape sympathetic with his nature and then build as he pleases, with freedom as to design, and no limit set upon his outlay.

The man of small means who is himself held in the city during summer has the problem of providing a country home for his family. Let him not think it impossible upon a salary of $2,000 or $3,000 a year. Variety, we have said, is a thing to be gained. Now it is usually the case that in localities possessing little natural variety in the landscape, land is held at higher figures than in rugged and more picturesque districts. Is it not that real estate agents take advantage of our lack of ingenuity in adapting houses to hilly sites? If so, they meet with discouragement in the inventive man who is undismayed by an untoward location and who would have a house "bosomed high in tufted trees." Such a man will find his choice within fifty miles of any large city for a price as low as fifteen dollars an acre. Or he may lease a rocky hillside for a song. He will not attempt to build a conventional house, but will call it a "bungalow" and prepare himself for economies. Suppose he has $1,500 to $2,000 to spend and is wise enough to follow so delightful a scheme as is reproduced on the opposite page.

On the ground he will find enough loose stones to build the footings and the chimney. In the woods he will cut several trees and make of them joists, roof beams and rustic posts for the porch. The former are dressed only by the axe, the latter not at all. This leaves only light scantling, boarding, shingles and flooring to be purchased of a local lumber dealer, and doors and frames of a mill in the nearest town. No paint will be needed, but the shingles will be stained. In the dry atmosphere the yearly cost of maintenance will be little indeed.

The porch will be suited to outdoor meals, it being equally near the living-room and the kitchen. The living-room measures 16 x 25 feet, is open to the roof and contains a balcony provided with bunks for men. A bedroom 12 x 14 feet has three cots for women. More sleeping accommodations can be gained by using the style of iron cot that is fastened against the wall by hinges and raised at night. If there is a spring on higher ground than the bungalow, a bathroom can be put in for $200, the water being stored in a tank under the low roof at the rear. On the little porch beside the kitchen door a refrigerator can be kept protected by a vine-clad lattice; or if ice is not to be had, a small pit dug in the ground will serve for butter, milk and eggs.

The inside of the bungalow will have the happy fortune to be free from plaster, for the studs of the walls will be left exposed and a shelf put here and there between them for books. Gay Indian cottons can be used for hangings of doors or windows, Navajo blankets on couches, and rag carpet sewn as a rug for the spruce floor.

By such modest means the man of small income can house his wife and children for at least a third of the year and purchase health for them to boot. Moreover the problem of his own week-ends during summer is solved. In joining his family at his hillside bungalow he has rest, recreation and that exercise with a leavening of usefulness found in gardening and the innumerable chores which it is a pleasure to do on one's own domain.

The Interpretation of Architects' Drawings

And how the Designer must Foresee and Forestall the Elusive Characteristics of a Completed Structure

By T. M. Clark

ONE of the most difficult parts of an architect's work in designing a building is the adaptation of the drawings to the effect which the completed structure is to produce. As a simple illustration, it is obvious that more of a high, steep roof can be seen from the ground near by than would be visible of a roof of lower pitch; but the extent of the correction necessary to give a roof which will have, when built, a pleasing proportion, is rarely appreciated by owners, who are very often disappointed at seeing the elevations of their mansions crowned with what seem to them roofs of huge and ungainly dimensions, forgetting that a roof, in execution, seldom looks more than half as high as the working drawings show it; and that, in certain situations and under certain conditions, the elevations must represent it three or four times as high as it is intended to appear in the finished building. Fig. 1 explains this phenomenon, which is of the greatest importance in the design of churches, country houses and other picturesque structures.

Here the spectator, standing at S, which we will suppose to be on the other side of the street from a building in which the height of the roof, from the eaves to the ridge, is the same as the height of the vertical wall, sees the whole of its roof between the line R X, drawn from the ridge to his eye, and E X, drawn in the same manner from his eye to the eaves. The height and length of the vertical wall appear to him, practically, in their actual dimensions, so that the building, as he sees it, presents the appearance shown in Fig. 2, while the architect's elevation of that side would be like Fig. 3.

Supposing that the owner desires his building to present, in execution, a relative proportion of floor and roof similar to that shown on the elevation, Fig. 3, it will be necessary to raise the actual ridge to such a height that a line drawn from it to the eye of the spectator (Fig. 4) will cut the plane of the vertical wall at a height above the eaves equal to that of the vertical wall, and the working drawings of the roof must be like Figs. 5 and 6.

It is obvious that the nearer the spectator stands to the house the lower the roof will appear in proportion to the height of the vertical wall, while it will appear higher in proportion as he moves away from it, so that the architect, in studying his effects, must, at the outset, decide upon the point from which he wishes his building to appear at its best, and proportion his roofs to suit the view from this position. So important is this matter that all architects are, or should be, carefully instructed in the influence of distance or point of sight upon the effect, not only of masses, but of details, making, on occasion, by a reverse perspective process, correct elevations from photographs of well-proportioned buildings, so as to fix the relation between the two representations in their minds. (See Fig. 7.)

The consideration of actual buildings, to determine the success with which allowance for perspective effect has been made, often presents much interest for laymen as well as architects. One of the most noted instances of failure in this respect is the church of St. Peter's in Rome. As originally designed, the plan of the church was a Greek cross, with arms of equal length, the dome

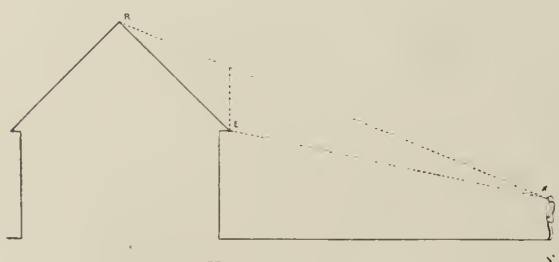


Fig. 1

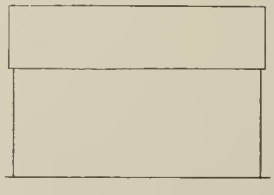


Fig. 2

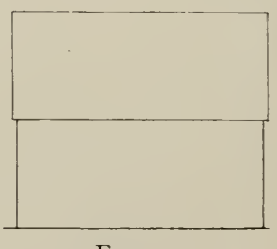


Fig. 3

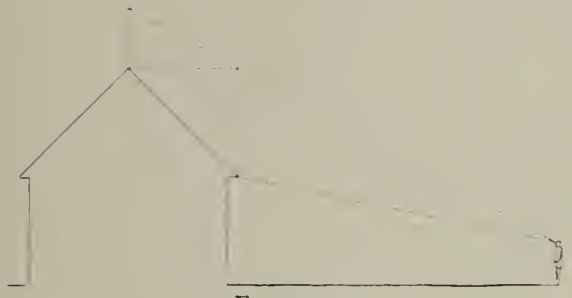


FIG. 4



FIG. 5



FIG. 6

being placed over the intersection of the arms. This is the arrangement of St. Mark's, at Venice, and of many other domical churches, and has the advantage that, as the arms of the cross are short and of equal length, a dome can be so designed as to look well from all directions. After St. Peter's was begun a change in the plan was ordered, the length of the eastern, or entrance arm of the cross being nearly doubled, so as to give a longer interior space. The dome was built, as originally intended, over the crossing, but the lengthening of the eastern arm, by changing the relative proportion of the mass above which it was seen, had the effect of dwarfing the dome, as seen from the principal approach, in a manner which has always been deplored by architects, at the same time that the distant view is perfectly satisfactory. It should be observed that this unfortunate effect of St. Peter's from the main approach is not to be attributed to the fault or oversight of the designer. Michael Angelo, like many other architects whose plans are changed without due consideration, found himself confronted by an artistic dilemma. If he drew the elevations of the dome to give a good effect as seen from the eastern approach, it would appear disproportionately high from all other points. At that time the eastern approach was encumbered with buildings, so that it was not easy to see the front of the building, including the dome, from that direction, while the views from other directions, especially the distant views, were comparatively unobstructed. He therefore chose wisely in designing the dome as he did,

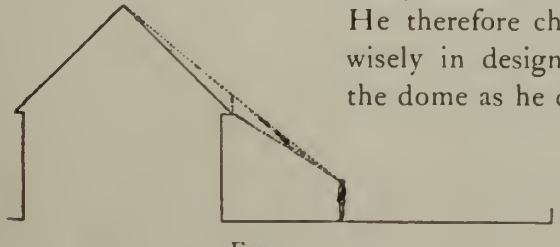


FIG. 7

and the subsequent clearing of the space to the east of the church and the construction of the great portico of Bernini were events which he could hardly have foreseen.

Another circumstance which must be kept in mind by the designer is that where any portion of a building, as, for example, the spire of a church, rises high in the air, it will appear very much shorter in execution than in the drawings, even though the view of it is unobstructed from the ground to the top. This is an effect of what is called vertical perspective, and allowance must be made for it in all lofty buildings. How great the allowance should be depends upon the actual height of the building, its shape, and the point from which it is seen; but it is roughly estimated that the pyramidal portion of a church spire of average height appears, from such a distance that the whole of it can be seen at once, about two-thirds as high as it really is; and the design of it must be prepared with this effect in view.

Apart from these corrections, which are matters of geometrical calculation, there are other allowances to be made in translating finished effects into working drawings which have much importance for architects, and are not without interest for non-professional people. Nothing is more common than for people with a refined sense of beauty, such as many Americans possess, to tell their architects that they wish their houses to remind them of England, or to look like a Norman or Picard manor house, and they are often disappointed at the results which their architects obtain. In these cases an additional difficulty is concerned, which cannot be dealt with by geometry. In the photograph of an old English house (Fig. 8) examination will show that there are, practically, no straight or parallel lines. The ridge, which was undoubtedly straight when the house was built, has assumed, through warping



FIG. 8. AN OLD ENGLISH HOUSE
Illustrating the soft outlines and weather tones which age alone can produce

and settlement, a slight curvature, and the edges of the tiles on the roof, which originally formed straight, parallel lines, now present, through the bending of the rafters under their weight, soft waves. The very eaves are also out of level, and show, against the white wall behind them, an irregularly curved line. The charm which is imparted to old buildings by these effects of time and weather is felt by all people of artistic sensibility, even though they may not understand its source; and many have been the efforts of architects to secure a similar charm in their new work. Norman Shaw, once the idol of young American architects, met the problem simply by drawing beautiful free-hand perspectives of his buildings, in which the ridges curved, and the edges of the tiles waved, in the most delightful manner. When the buildings came to be executed, however, the ridges were as prosaically straight as the contractor could make them, and the tiling looked as if it might have been laid out with a ruling machine; so that, as those architects who have studied his work in England will remember, the executed structures were often hardly recognizable by those who had known them only from the perspective drawings.

Whether Mr. Shaw's English clients were satisfied with the result obtained does not appear, but American clients would not have been, and American architects usually feel themselves bound to be more sincere in their representation of the results which they can really secure. Mr. Stanford White, in his earnest pursuit of the beauties of roofs which have slightly yielded to time and gravitation, once built a house with rafters purposely figured too light for the weight upon them, in order that, by bending, they might transform the straight lines of the shingling into graceful curves; but, although no harm seems to have ensued, the experiment is too risky for an architect who realizes the perils of professional responsibility. Even Mr. White never dared to repeat it, but, as a substitute, had the edges of the shingles on his roofs laid in irregular lines, often with very pretty effect. It may be observed that tiles, which usually warp a little in burning, lend themselves much better to this kind of picturesqueness than machine-sawed shingles; but an adequate discussion of this subject would require much more space than is at present available.

A Young Architect's Simple Home

A Rough-cast Cottage of Much Individual Character Built in a Suburb of Chicago

NOWHERE in the United States than in and about Chicago is there a greater desire to design dwellings which shall express, if not an American style of architecture, at least an ideal of directness and simplicity. There is little following of habit and the least possible culling from other localities in this country or abroad. If need be, traditions of past styles are forgotten in the reasonable aim of balancing usefulness and beauty. The rather pretentious word "architecture" itself may be set aside and the modest term "house building" given to a correspondingly modest undertaking, such an undertaking, for example, as the accompanying illustrations show. By this substitution of terms the designer frees his mind of much that his design can not and should not possess.

There has been no effort here to do anything but to build a small house which shall be comfortable, economical and beautiful. The designer of refined feeling who gains the first two of these results often unconsciously gains the last. In this case it is a beauty of individual character in a design of severest simplicity.

The house is comfortable because the rooms are of good size, well exposed and so lighted by the careful placing of windows that they suffer no gloom on account of the porch. There is no break in the floor levels. No more convenient a relating of the rooms to each other can be imagined. Thus are footsteps lessened for the housekeeper. Closets, dressers, a liberal pantry, a tradesmen's entrance and a space for the refrigerator are provided without apparent sacrifice of space (a test of good planning), without projecting an angle into a room, with an ease, indeed, that is amusing. It is easily warmed because the arrangement of the rooms is condensed, yet in summer the two chief causes of discomfort from heat are absent. These are the kitchen directly under a bedroom and the roof directly over a bedroom. While the plan requires that servants sleep in the attic, windows in each end of it permit of ample draught.

The house is economical because built of wood covered with rough-cast that requires no painting. The plan is compact, which means to the builder that the number of cubic feet of house he must supply is reduced to a minimum. There is but one projecting wing, — always an expensive feature when it is remembered that the cheapest house is a cube, — and this wing disappears at the second floor. There are no curves or angles troublesome to construct, no parts of unusual size, no details requiring extra precautions. There are but two chimneys, — the least a cottage can have. Materials are substantial without being costly.

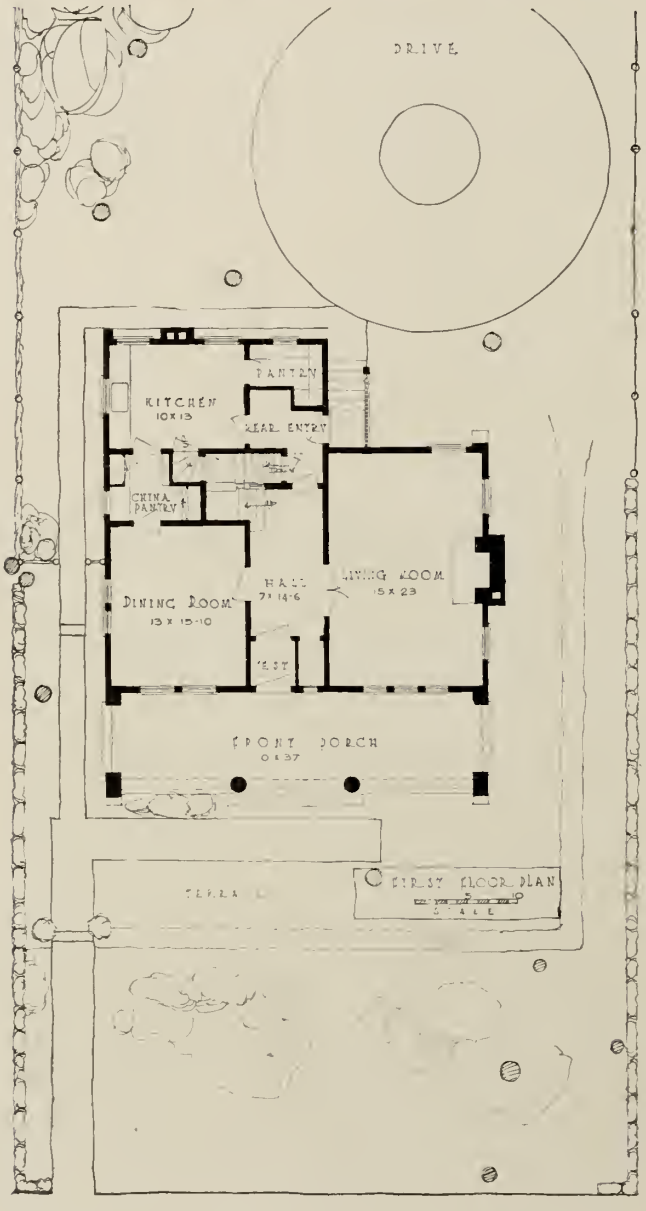
The house is beautiful because all these qualities wear an honest form, a clothing of such extremely simple grace as to give delight. It is well proportioned, of good color and free from trifling details. The rooms are of good shape and are symmetrical. The well-lighted stairway



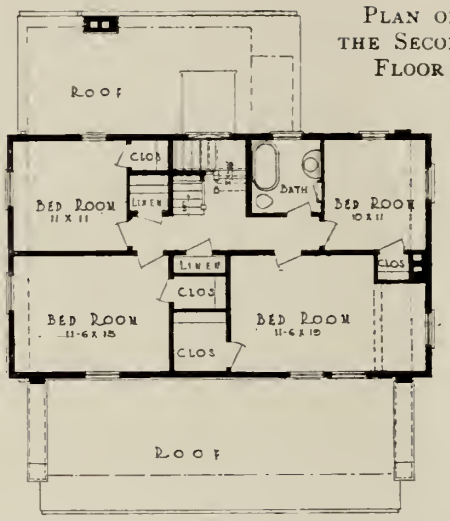
The Front of the House



The Long Front Porch



Plan of the Second Floor



gives a pleasant variety to the interior, even though there are no long corridors wanting the relief of its light. Everywhere there is frank expressing of the cottage idea, and an absence of any architectural pretense that would run counter to it.

The main rectangle of the house measures 24 feet by 37 at the first floor exclusive of the kitchen wing. This body of the house is to be seen on the second floor plan, for the wing containing the kitchen does not extend above the first. But the length of the second story is four feet greater than the length below, due to an overhang of two feet at each end. Supplies are delivered either by the footpath from the front or the drive leading from a small street at the rear of the 60 by 216 foot lot. The cost of the house was about $5,500. As the grounds indicate, it is new and the lot is, therefore, raw in appearance; but the scheme of planting shown on the plan is to be adopted and a finish given to the little estate. Then will nature and human association combine to make the house more than stone or wood or plaster can attain; then will it begin to be a home, by all that the word implies, belonging to its surroundings as if house and land were one, as if they had started into life at the same time and had matured together. A terrace across the front will give the house becoming dignity, a barrier of shrubs will lend privacy, while hedges along either side of the lot will mark the cottage domain. The designer and owner of the house is Mr. Arthur G. Brown.

Furniture for the Piazza and Lawn



FURNITURE indoors, having to harmonize with architecture, must follow conventional lines. Outdoors it need have but attractive form and offer comfort. Yet it should withstand the weather carelessly. In style it can go out to meet nature and partake of nature's forms. This need not impose upon us the stiff and cumbersome rustic benches which in times gone by we thought were proper ornament for garden or lawn, paying the price of that belief by stiffened joint or backache. It is possible to have rustic furniture of a more comfortable, more genteel and reasonable sort. None can be more satisfactory than that executed in boughs and twigs of young hickory trees, for hickory is the strongest and most pliable of the common woods and the bark is tight and smooth, especially on the saplings which the maker of outdoor furniture must seek. Each twig must have the right curvature and must bear a good proportion to the whole bench or chair of which it is a part. A few of such pieces of furniture are shown on this page.

For the bottoms and backs a strong coarse material, in keeping with the framework, is chosen. It is the inner bark of the hickory itself which can be stripped from the tree only at certain seasons of the year. This is cut into strips about three-fourths of an inch wide and plaited. Such a surface sheds the rain well, withstands frequent wetting and drying and is comfortable for the body — so comfortable, indeed, that many famous Americans, such as Webster, Clay, Calhoun and Benton, were partial to the hickory chair and have given it venerable renown. No old-time hotel or mansion was without a dozen or more on the lawn or veranda. For the informal grounds, also, seats thus devised blend into any scene of garden or grove. In a sheltered corner of the lawn, backed by a high tangle of verdure, we have seen them actually wreathed in vines. For the summer house a rustic table may be the center of a group of seats; for the woodland path a bench comfortably seating two or more is a constant invitation to rest in the shade. There is nothing incongruous in these objects, fashioned as they are from their close surroundings. The beauty of such furniture lies in an unaffected simplicity and in an absence of machine-made gewgaws.









Earthquake Injury to a Country House

WHILE the havoc of the California earthquake has been described and pictured as it has ruined San Francisco, less has been recorded of the disaster in the surrounding country. It is here where the effect of the earthquake alone can be seen, for the estates of San Mateo and Santa Clara counties lay far apart from the city conditions of congestion and the rapid sweep of fire. Mr. C. W. Clark's residence at San Mateo we illustrate herewith by views taken before and after the earthquake. Mr. Frank S. Van Trees of San Francisco was the architect.

The outer walls were built of brick over one foot in thickness and heavily furred on the inside. The exterior surface was evenly plastered and true. Foundations were firmly set. But this counts for naught when the earth itself is rocking. The chimney was quick to go, carrying a large part of the wall with it, as shown by the lower illustration opposite. The walls elsewhere are cracked beyond repair, and in three or four places have yielded and left large gaps, exposing the interior of the house. That the second story, which overhangs the front piazza, did not entirely collapse may have been due to the wood construction which supports it. There is more elasticity in woodwork than in any other building construction except iron and steel, and it is this fact that has formed a tradition with old Californians that wood is the safest material to use for dwellings. Lately concrete has been tried in frequent cases; but it remains to be seen what damage it will sustain when exposed to the upheaval and twisting of the ground. This is a test it is futile to expect any material to withstand. If a certain building remains unharmed the conclusion is that the earth hasn't heaved in that place.



THE HOUSE FROM THE LAWN
Showing the Breakfast-Room at the Right



THE FRONT OF THE HOUSE
Showing the Overhanging Second Story

GARDEN CITY, Long Island, is to witness the erection of dwellings, the designs of which are to be obtained by an anonymous competition open to all architects. The town was founded by the late A. T. Stewart and contains the cathedral of the diocese of Long Island, the St. Paul's School for Boys,

the St. Mary's School for Girls, the popular Garden City Hotel and the Garden City Golf Club. It is situated about eighteen miles from Manhattan, to which it will be brought into close communication by railroad improvements now under way. Two tracts are to be developed, each measuring 112 by 1,200 feet on either side of a street fifty-two feet wide. Two schemes are to be proposed, one consisting of all single houses and another of single detached houses on the corner lots with double houses on the interior lots. The designs are not to involve a cost exceeding $7,000 for the single houses and $12,500 for the double houses. Prizes aggregating $4,000 are to be given by a jury composed of Mr. Allen Evarts, president of the Garden City Company; Mr. William R. Mead, architect, of the firm of McKim, Mead & White, and Dean Alvord, real estate expert. Programmes of the competition can be obtained by addressing the Garden City Company at 60 Wall Street, New York. The designs are to be handed in by August 1.



THE PIAZZA DESTROYED BY FALLING CHIMNEY AND WALLS



HAVOC WROUGHT BY A FALLING CHIMNEY

The walls are also ruined by cracks throughout the service wing at the left

---

SAN FRANCISCO has distinguished herself by seeing clearly amid confusion the importance of making radical changes in her street plan. On May 21 an improvement scheme prepared by D. H. Burnham was officially adopted. It provides for the extension and widening of numerous existing streets, the improvement of grades and the forming of a few new streets. This is entirely distinct from the Burnham plan for the general beautification of San Francisco. It applies only to the center of the city, and is intended to relieve congested traffic, to bring various quarters into close contact, to be useful rather than beautiful. But it is both. Improvements are divided into the "immediate" and "five-year" classes. For the latter, the city is to declare its intention now of buying or condemning the needed land within the period mentioned. Funds are to be raised from bonds issued now, bearing interest from the present, the first payment of interest, however, not being made for five years. The "immediate" changes require the least possible contribution of land from present property owners and will admit of speedy rehabilitation of the city. In fact, the needs of all interests appear to have been met with entire success.



THE FORMER VERANDA OF MR C. W. CLARK'S HOUSE
At San Mateo, California



MR. CLARK'S BREAKFAST-ROOM
Frank S. Van Trees, Architect

The Home Grounds

For a temporary hedge there is nothing finer than certain of the hard wooded greenhouse plants such as the Chinese hibiscus, lantana and the oleander. The most beautiful of the trio is the first, whether in one single variety or in a hedge made up of the several varieties. *H. Minneatus*, a magnificent double variety with flowers five inches or more in diameter and of the richest glowing scarlet crimson, is the finest of the several varieties. All have beautiful, glossy, waxen foliage and a robust manner of growth. They may be planted out in the open ground when quite small, and if given good soil, plenty of sunshine and abundant water, with an occasional drink of liquid manure when they are coming into bud, will make a fine show the first year.

The lantanas, which come in many colors and shades, may be easily grown from seed sown in the house in February and will bloom in midsummer. I have grown plants from spring planted seed that by midsummer were three feet in diameter and a solid mass of flowers. A hedge formed of such plants is a very beautiful object and rivals the hydrangea in effect. The lantana is much easier to manage than the hibiscus, seeming to require little more than food and water and room to grow and blossom. It may be wintered in a warm cellar.

The oleander makes beautiful hedges when kept clipped back to a uniform size. The well-known double pink is one of the most attractive of the Neriums. This with the double white will produce a beautiful hedge. There are also several less well-known varieties well worthy of cultivation, among them a dark, purplish red flowered variety, Atropurpureum, and De Brun, a rich dark red without the purple tone of the Atropurpurea. Any good sandy soil well enriched with old, well decayed manure will grow the oleander to perfection and the plants should be given an abundance of water when setting their buds and coming into bloom.

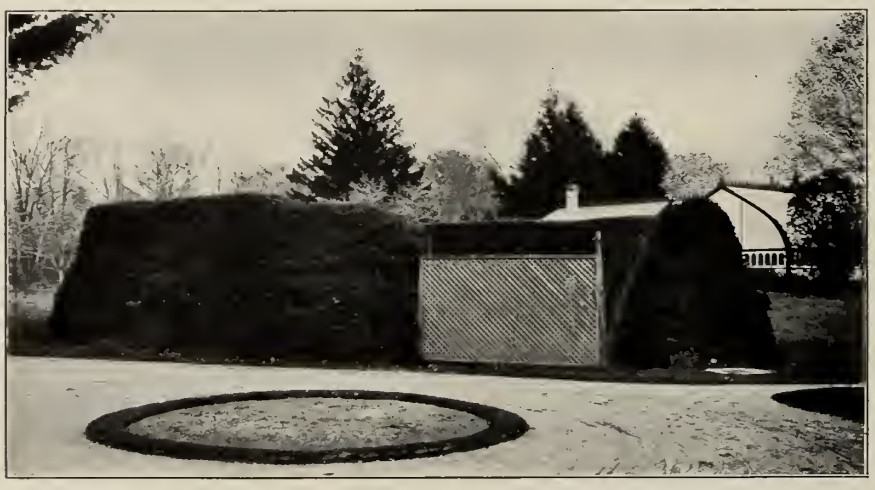
A Charming Effect may be achieved in the rockery by introducing a water pipe or even a hose so that a little rill may trickle from stone to stone down a gradual slope. Much ingenuity may be shown in so arranging the stones that, while appearing perfectly natural, they may so catch and conduct the water that there shall be no appreciable waste and a very little water be made to go a long way, in more senses than one. If it can broaden into a little shaded pool in which a glowing cardinal flower can paint a symphony of scarlet and green, so much the better.

* * *

Labels on the Home Grounds. — The interest and value to be derived from growing plants are greatly increased when everything is labeled with the name of the variety and the date of planting. After many years' experience with various kinds of labels I have found that the copper tree labels are the most satisfactory. These consist of a thin oblong strip of copper with a hole, reinforced by a ring, in one end and with a short piece of copper wire securely attached through the hole. By laying the strip of copper upon a board one can write upon the surface with a point of almost any kind, that of a wire nail being especially satisfactory. The writing indents the surface and makes a permanent record.

While these labels are especially designed for trees, I found them very satisfactory for all sorts of fruits and vegetables. Where vegetables are planted near trees I write the name of the variety and the date of planting upon the label and attach it to a tree near the end of the row. By writing upon the same label the date when the variety matures one can easily get a permanent record which will be useful for filing. Where no trees are planted with the vegetables the label may readily be attached to a stick thrust in the ground, or preferably to pieces of stout wire with the upper end looped into a circle. — W.

Drying-Yard for Clothes.— The inventiveness of those who plan estates is put to a test in hiding the drying-yard for clothes. Good taste requires that this be an enclosure. When it is near the kitchen the problem is easily solved; for if there is not a natural barrier of shrubbery, it can be boldly screened by latticework. If it be necessary to locate it elsewhere, it should be surrounded by a wall of greenery, such as a hedge of Norway spruce or of hemlock. Either must be often clipped when young so as to insure a permanent dense growth near the ground. The illustration shows such a clothes-yard successfully made, but the screen at the entrance would appear better if painted a dark green color instead of white.



An Enclosed Drying-Yard

Vines for Hot Situations. — The hot western or southern side of a building is a rather trying position for any kind of a plant, especially a vine, the immense growth covering, as a single vine will often do, two or three hundred square feet of wall. There must be much moisture in the soil if the plant is to pump up from this source alone the immense amount of water that is thrown off by the foliage — the respiratory organs of the plant — during each twenty-four hours. Certain plants seem to require less moisture to perform this function, and some there are which seem veritable salamanders in their ability to stand, unscathed, such a hot location.

Among these may be cited certain of the moon flowers, notably *Ipomæa pandurata*. This attractive ipomœa is said to be able to withstand a year's drouth without injury. It makes an immense tuberous root, which is the source of its drouth-resisting power. The foliage is attractive and it bears an immense quantity of creamy white flowers of a thick waxy texture, — a quality most desirable in flowers. Once established, it covers an immense amount of space, and for this reason should be given liberal room when planting.

Another vine which thrives in hot, sunny situations is the *Cobæa scandens*. This, while not hardy, being started each spring from seed sown in house or hotbed, is so rapid a grower that it will cover quite as much space as a perennial vine. The vine is self-supporting when grown on a brick or stone wall or on trees, the leaf sprays terminating in tendrils which cling to anything within reach. The blossoms are large and gloxinia-like and change in color from the greenish white of the newly opened flower through shades of lavender, mauve and purple as the flowers develop, ending at last in the deepest wine ere the flower fades.

When the period of bloom is over the flowers fall, so that there are never any withered ones on the vine.

When grown on porches or wood it should be provided with twine or wire netting for support. It should be well watered in hot, dry weather, but during damp weather should not receive any water. An occasional drink of liquid manure during the blooming period will be of benefit. If desired roots of the cobæa may be taken up in the fall and wintered over in the conservatory or greenhouse, where they will continue in bloom during the winter and may be planted out again during summer. The seeds of the cobæa are much addicted to decay, and in planting they should be placed in the soil edgeways and kept but moderately moist.



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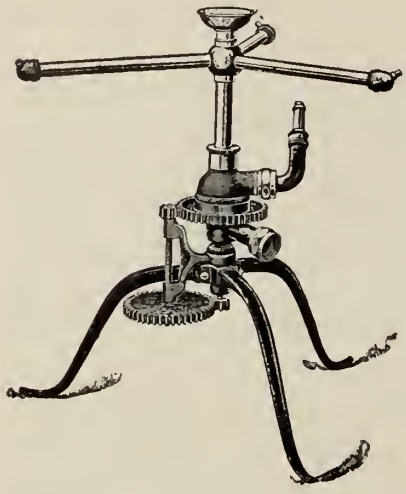
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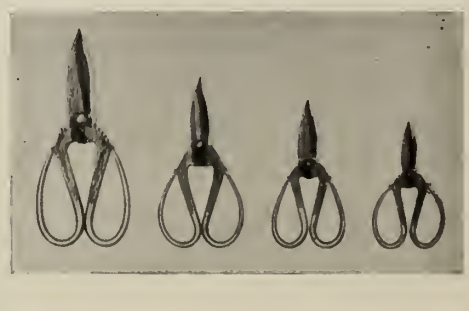
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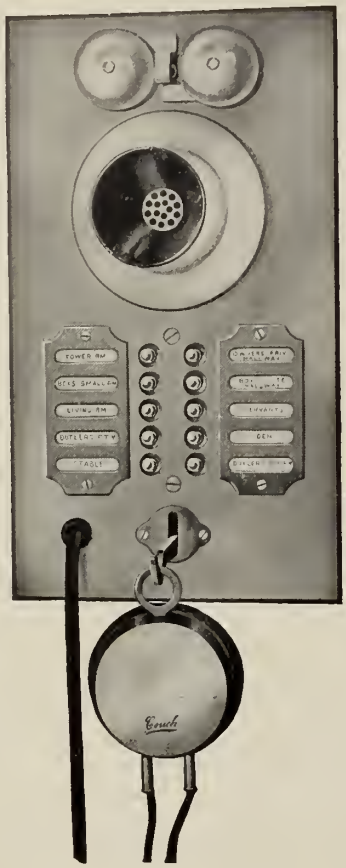
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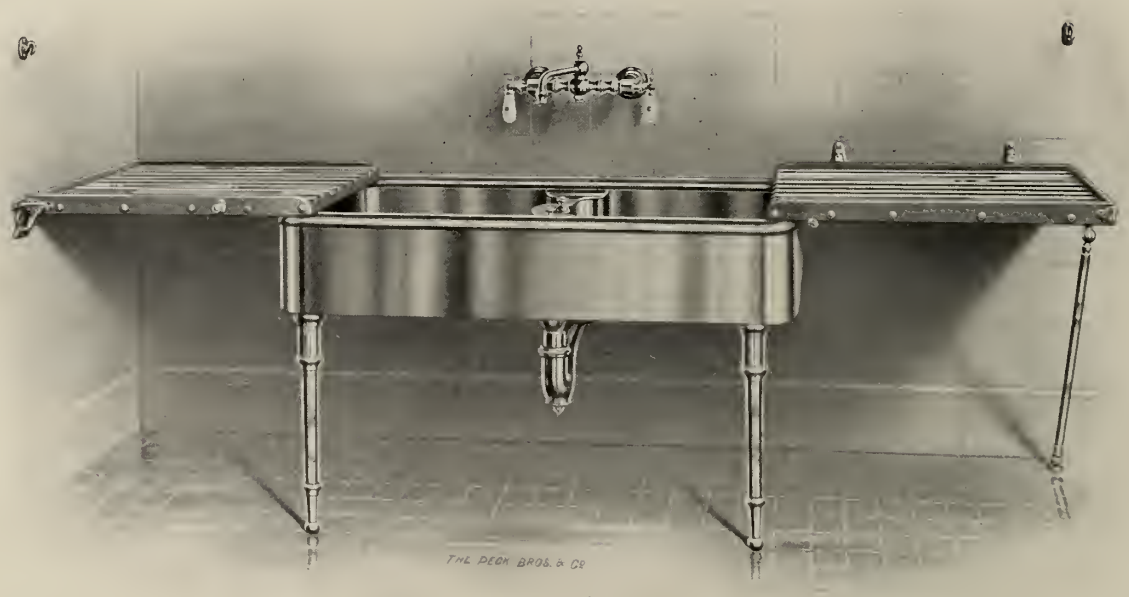
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Prizes for Window Boxes

THE Paris municipal authorities have offered prizes and medals for the best floral decorations for city balconies. Every Parisian apartment has its balcony, always more or less adorned with plants and vases, and much art is displayed in their arrangement, especially in the newer houses, where special provision is made for flowers. The few houses decorated last year by a society having for its object the beautifying of the city were so effective that the present prizes are offered. The jury that will pass upon the balconies includes the eminent painter Besnard and a number of other artists and architects. A similar effort has been put forth in America. Owners of houses in the fashionable section of cities deserted in summer have been urged by representatives of municipal art societies to relieve the closed façades and thereby beautify the street by means of flower boxes.

A Garden in a Station

AT Ghent, in Belgium, is a very large terminus to the railway system, covered in with a glass roof. One portion of the station, not being required for use, has been turned into a winter garden, the floor of the building being utilized for the planting out of various subjects in the form of beds and groups. An illustration of this floral station is given in the *Revue de l'Horticulture Belge*. This shows some stately palms from Australia, planted along the centre. A group of bamboos is also pretty. Several other plants are used, such as American aloes, muses, Phœnix, zonal pelargoniums, New Zealand flax, hydrangeas, fuchsias, begonias and others. Owing to the very high roof of the station, we should think, says *Gardening World*, the flowering plants less suitable for the situation than the fine foliage plants. This is an experience which applies to tall conservatories, where the plants are far from the glass.

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The Great Cost of Window Cleaning

THE cost of having house or apartment windows of ordinary size cleaned by professional window cleaners is about ten cents a window. So a man living, say, in an apartment having ten windows would pay $1 for having his windows cleaned; if he had them cleaned twice a month, $2; and if once a week, $4 a month; not a matter of very serious moment.

But when it comes to big buildings, with many windows, the window cleaning question may easily be a very different proposition. The most recently opened of New York City's great modern hotels has about 3,500 windows. Obviously if it cost ten cents each to have these windows cleaned the cost of a single cleaning of them would be $350.

If they were cleaned twice a month at that cost the expense would be $700 a month, or $8,400 a year; and to clean them once a week at ten cents a window would cost annually $18,200.

As a matter of fact the expense is much less than that, but still the actual cost of the work, done partly by contract and partly by the hotel's own labor, amounts to a sum that many a man would be glad to have for a salary or to have added to his annual income.

For its part of the work the window cleaning concern sends eight men, and the number of men employed by the hotel that work on the windows on the higher floors is twenty. Thus it takes a considerable part of the time of twenty-eight men to keep the windows of the big hotel in order; and the annual cost of the work of this one simple item of window cleaning is here about $6,500. — *New York Sun.*

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THE NEW CHRISTIAN SCIENCE TEMPLE IN BOSTON

Dedicated June, 1906. The building in front is the old church

LEWIS B. MACOMBER '06

Indoors and Out

A Monthly Magazine devoted to Art and Nature

Vol. II JULY, 1906 No. 4

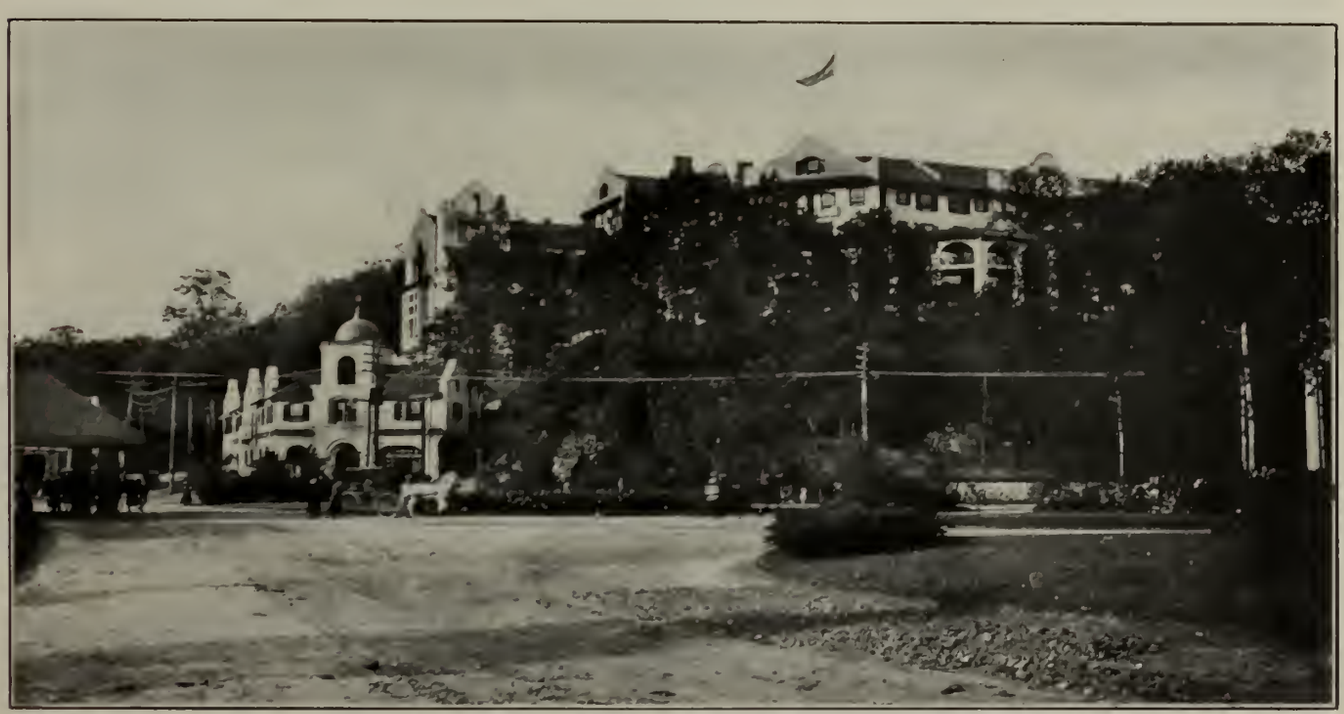
A Unique Suburb

The Rocky Heights of Lawrence Park at Bronxville, Fifteen Miles from New York City, afford a Site for a Picturesque Hotel and a large Group of Beautiful Private Dwellings

Part I

By Frederick E. Partington

IF the hope of the nation is the child, it is well to remember that the hope of the child is the home. In the great world's directories, the city habitations of the rich and of the poor alike are coldly classified as residences. The word is descriptive and significant, for none of the "inmates" of the long sullen blocks and the soaring hotels and apartment houses of the town would consider themselves as living in homes. The truth gets painfully clear when it concerns the life of the child hungering instinctively after green grass and bowering trees, gray rocks and babbling water, and born with a right to know not only the products but the joy and the very taste of the soil itself. Sadder than the city birds, who may safely disregard the law and the police, and nest in the trees of the park, the city child may rarely set his foot upon the greensward or climb the perilous heights of a tree or dabble in the limpid stream; and thus he goes on through the whole of his youth hardening his views to correspond with the noisy and inhospitable pavements of the street and the cemented courtyard of a house. His companion, the dog, is even more pathetic, and the two together, as they wander up and down the avenues of the town seeking wistfully we well know what — their paradise — complete this very common picture of woe.



The Hotel Gramatan, Dominating the Entrance to Lawrence Park



A Village Block of Shops
Upon the Station Plaza

The hunger after the earth, the longing for woods and flowers, the wish for air and freedom, are common enough to all beings, but it is without doubt this touching experience with the child, the desire to do him justice and give to him his birthright, felt keenly by every family of the city millions, which is responsible for the fairest and hopefulest movement in recent American life, the growth of the suburbs and the creation of park communities.

The problem is a troublesome one. Outside the city, as the vacant lots grow larger and merge into fields and the fields into farms, the seeker after a home wavers between intoxication and despair. He would be near the field of his bread earning, which means too often that although he may live in a detached house, he must still live on a street, with curbs and gutters and electric lights and a plated number on the door. Or he may buy the old farm with its strawberry bed and the roses, the well sweep and the barn, and be promptly and fearfully isolated from his business and his friends and have no school for the children.

If he takes the farm he will assume the responsibilities of running an establishment with hens and cows and a discontented wife. If he takes the detached house on the village street he will, in all likelihood, assume the responsibility of running not only his own house but those of his neighbors; for he will probably be face to face with bad taste in the house just in front of him, he will have to get used to an untidy yard in the house to the left of him, and he will live in ceaseless fear of what may be built on the lot to the right of him. This is the ordinary, historic record of suburban life. For a distance of fifty miles around New York as well as around many other great cities of America, the heart-sick hunter for a home and a refuge will repeat that story of his trials and tell you of the insecurity of human endeavor to maintain a family amid conditions of good taste and repose. As far as New York is concerned, the history of nearly every outlying town — for the metropolis can scarcely be said to have suburbs — is a record of collapse and disappoint-



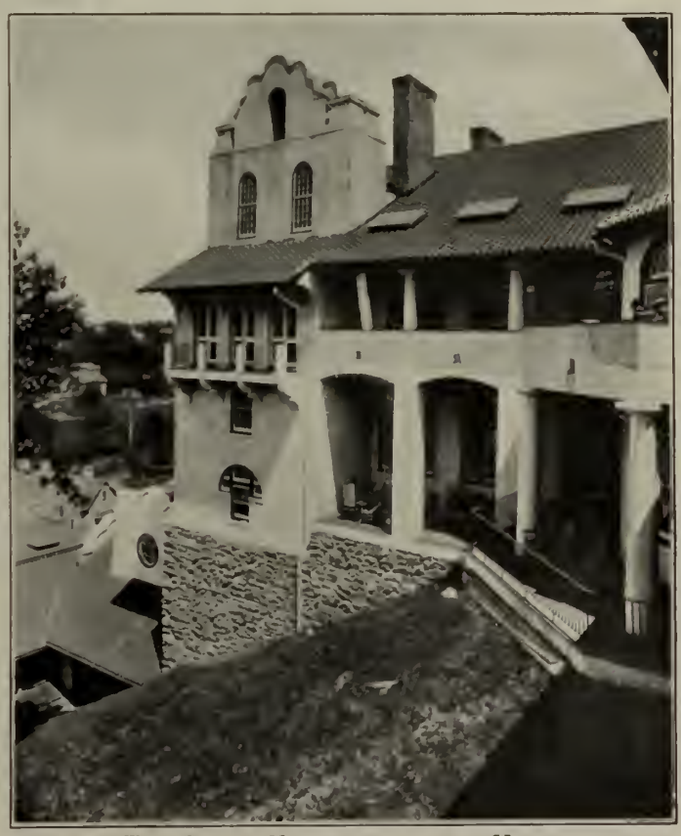
The Main Living-Hall of the Gramatan
The Windows commanding a wide View

ment. The well-directed efforts of wise and public-spirited citizens, ambitious for the beauty and the future of the town, are straightway blighted by vulgar and selfish men, eager only for booms and values. By such treatment the golden goose in hundreds of pretty and promising places has been foolishly slain and the whole community hopelessly spoiled as a place for homes and allowed to lapse into beer shops and billboards.



A Row of Shops at the Base of the Gramatan
Containing an Entrance to the Hotel Elevators

Even the process of checking such nuisances by restrictive clauses is but a temporary expedient. Sooner or later some evil of this sort appears and the town is doomed. By a large number, the majority indeed, this state of things must be tolerated and made the best of; by many more it is, somehow, accepted with that fatal good nature so characteristic of Americans, and by still others who at first swear they'll never consent and end by consenting,—a mere psychological process of becoming indifferent to vice. But there remains yet another class who for the very continuance of life and happiness must have privacy and refinement. The fortunate rich may purchase these privileges with money, though at fearful prices; the poor may never hope to secure them, while the well-to-do, the artist, the writer, the professional class who usually have only moderate means but immoderate judgment in getting the most of it, these people can only hope to accomplish such ends by co-operation. If it were the concern of artists alone, the matter would be quickly settled, for those favored wards of heaven enjoy the distinction of creating their own atmosphere, of making themselves the vogue wherever they establish themselves and trailing the envious crowd behind them. Artist communities have succeeded admirably in several parts of the country, and for no reason except that they were artists gifted with the power of getting much out of little.



The Lofty Verandas of the Hotel

Lawrence Park owes its inception to the foresight of a single man, with possibly a few optimistic advisers. Not more than fifteen or twenty years ago it was a farm situated about ten times farther from New York than it is to-day, — so marvelously changed are all the modes of travel. It needed energy and some measure of imagination to forecast its splendid possibilities. The farmer who owned it doubtless bewailed his



GLIMPSES OF THE PICTURESQUE GALLERIES OF THE HOTEL GRAMATAN

William A. Bates and Alfred E. Barlow, Associated Architects

luck in having land that could not be worked. It was a discouraging series of rifts and rocks, gullies and woody knobs. There were trees, fine trees everywhere, and of many varieties, — chestnut, tulip, pines and birches, — all growing splendidly and waiting for a man that could look upon them as something better than mere timber.

.The first purchase for its present purpose was made in 1890 or thereabouts. Eighty-six acres, to which forty more were subsequently added, two-thirds of it, at least, being timbered, constituted the domain.



A House at the Base of the Hill
The rear overlooking the Meadows
Property of Dr. Charlton *William A. Bates, Architect*

It was the old story of foresight and success; for the farm that was bought by the acre now sells by the foot and has a value well on towards a million dollars, with a still larger future ahead of it. The projector of the park evidently had the gift of seeing his plans in concrete finished form. You get the impression, indeed, almost at the start that it was finished before it was begun. You feel about it as you do about those lovely towns and rural hamlets of England, that it is a complete achievement accomplished long ago, and that the houses and the trees and even the rocks all grew up together.

The scheme begins at the railroad station, which ought to be for all modern villages the portal to hospitality as well as to privacy, taking the place of the ancient gateway and portcullis, the formal entrance to the community and the natural interruption or terminus of the great highway. The station itself is attractive and the immediate surroundings novel; for whatever there is of a village proper lies in full sight, clustered within a few hundred feet to the railroad. Here again you have the mediæval idea of keeping trade subordinate, of confining it to a definite spot, of locating it at least outside the castle gates. It has no chance therefore to invade the park itself, to affect its residential values or to implant any of the ordinary nuisances of the market where they would



A new Rough-cast House beside the Stream
Property of Wallace Graham, Esq. *Donald MacGregor, Architect*



A Pleasing Half-timbered House and its English Stair Hall
Property of W. Stanton Howard, Esq.
William W. Kent, Architect



produce discomfort and protest. Nearly everything that one could expect to use in the way of shops is grouped in a quiet and tasteful manner close to the station and to the gateway of the park, while directly above you as you step from the train rises the crag and what, for all purposes of romance, might very well be regarded as the castle itself. Had this thing happened in Germany, at Füssen, for instance, or at Hohenschwangau in the Bavarian Tyrol, it is perfectly clear that the robber baron would have built his stronghold on that crag and that very nearly the same development would have gone on, suited merely to the manner and the necessities of that age. You will hear it said very likely, as you explore this village of Bronxville, that the hotel ought not to have been built; that some measure of the romance and cloistered quiet has been destroyed; that the crowd is coming, that the park will be overrun with curious guests. Romance, however, must give way to comfort and safety, for this structure of the crags is the hotel, a sort of central clubhouse and may frequently be the refuge, the relief, the emergency resort in case of domestic insurrection and internal dissension. In that sense it is, in reality, the castle and serves the old traditional purposes of the stronghold. To this every family might fly when the unexpected strike occurs; to this the sudden throngs of pilgrims may be led, the overplus of wedding guests, the stately dinners, the larger functions not suited to either a house or a hall. All this would seem to justify this embattled castle and render it, perhaps, on many occasions a very blessing to the people. Regarded architecturally it is "out of expression" with the rest of Lawrence Park. It has a semi-mission look, and, so far as it reveals the shaded courts and heavy walls, it suggests coolness, the best of all things for the tired New Yorker. But it harmonizes in no way with the simple and peaceful architecture of the park houses, all of which are in marvelous keeping with the surroundings. The crag is fortunately well covered with trees and shrubs, and the larger spaces of the great white hotel are effectively screened.

Pausing in the little square below the hotel, no one could fail to see that the village is unique. You feel somehow that it was originally made as a model for a world's fair; made perhaps to demonstrate how simple a thing it is to provide for domestic comforts, to secure everything at a minimum effort, to gather it all into a small compass with no display and without litter. You

may stand at the station and fling a stone to any part of this village, and yet, apparently, there is not a want that is unprovided for. You have the post office, the center of everybody's interest; you have the village hall, of ample size for country balls and civic meetings. The druggist is there with his strange American habit of prescribing everything from rhubarb to soda water, from enamel paint to cigarettes; the milliner is there with ribbon and feathers and fluffy creations, to meet the regular panicky cases of the commuter's wife and daughters; the butcher is ready with his white tiled walls and a cleaver to serve your table; while the baker, the barber, the electric-light maker and the manicure are all in the same arcade. You wonder at times if you are not on the latest type of Atlantic liner, so compact is everything, so complete is the provision for keeping you alive and happy during the voyage.



THE VINE-CLAD GATE LODGE

To add still more to your joy there is a bank, willing to receive even small, ladylike accounts; and a little farther on there is a village garage and an office to insure it; and finally there is a beautiful little shop — a tiny department shop — or more properly a substitute for the old-fashioned country store. Whatever you fail to find at the garage or the bank or the baker's or the manicure you will discover here, from hatpins to hammocks, from half-hose to bric-a-brac; and you may do what, in our day, seems like a tale of Pompeii, you may see your goods wrapped up, the same goods that you purchase, watch your money being changed right before you, receive the balance over the counter, and still have time to speak of the weather and various other subjects. All this is of much significance, for it means that the people of a community like this are going at a different pace — a more normal speed — what the Latter-Day Saints would call a low gearing. And it means also that they are getting more nearly to the right



A SIMPLE COTTAGE WITH BROAD VERANDAS



A PAIR OF HOUSES HAVING A LAWN IN COMMON



A new Rough-cast House in the Woods

adjustment between nerve output and its object, attaining comfort without collapse in the process. That ought to be the fine consequence in every suburban project; for unless the waste of human life is lessened and the rush of the day's work forgotten the village is a failure.

Turning away from the village you face the park and its simple entrance. Several superb trees and one enormous pine give special distinction to the spot, and the whole mass of green rising skyward is effective and full of promise. There is a gateway, but it has no gate, which is simply another way of expressing security. There is a lodge, but it has no lodge keeper, for the lodge itself is in demand and too pretty with its festoons of wistaria to be used for such a purpose. The road winds easily and with nice allurement around the base of the cliff, passes the hotel stable and the cheerful house where once lived Stedman the poet; and winding again it reveals to you constantly the fascinations of the place.



Dining-Room of the House shown above



An Effect of Gray Walls and Green Trimmings

It is a relief to have it unfold to you gradually. Some single house is always in view, not all of it, but parts of it, together with its screen of trees. And of other houses you are only aware of their presence by glimpses, now of a gable, now of a mass of flowers, now of some hospitable porch. Sometimes you know it only by a bit of lawn — a winding and disappearing path — a sound of voices sifting through the trees. There is always this mystery of the curving road and the semi-disclosure of the houses wherever you wander.

(To be continued.)



Miles Standish's House, 1666 *The Unitarian Church* *Powder Point Hall*

The Charm of Old Duxbury

An Historic Massachusetts Bay Town and its Delightful Old and New Houses

By Gertrude Hall

AS I dwell upon images of Duxbury in the thought of finding words for my impressions of it, I fall to wondering whether the truth be not that any place, as you come to know it very well, — country place, I am not yet sure with regard to cities,— reveals itself to you as extraordinarily, almost incredibly beautiful. Every village is probably held by somebody, and no doubt justly, to be superlatively fair. Certainly any place which can boast an apple tree in blossom is to that extent unsurpassable.

But when, having admitted that it may be after all because I know Duxbury so well that I think it so lovely, I begin to tell over its riches and make comparisons, I come to the recognition that my theory of one's being blessed quite beyond others in the opportunity of summering there has for its support at least the fact that it possesses everything, very nearly, which can be mentioned as an attractive feature in a country place: the sea, the beach, marshes, woods, ponds, a charming old village, and, though no mountains, yet a good little hill from which all this may be surveyed; easily appreciable and solid good points these, to which can be added a long list of less describable charms — of atmosphere, individuality, especial associations.

On stepping off the train at once you are



The Homestead of a Sea Captain



An Exquisite Example of Colonial House
The Verandas at the Left command the Main Street; those at the Right overlook the Bay



An Elm-shaded Mansion Beside the Curving Road

struck by the fragrance of the air, sea air tinged with the sweet-smelling vegetation common in New England, — bayberry, sweet fern, pine trees. When the tide is low and the wind from the right quarter you can smell, too, the marsh, which, if you have been brought up to it, is life to your lungs. For Duxbury lies in a bay separated from the ocean by a narrow ribbon of sand, four or five miles long, and twice in the twenty-four hours the water sinks away from all but the deep channels, leaving exposed black flats and stretches of marsh grass, April green from its periodical bath. Those who prefer a regular hour for their dip may regret this conduct of their tub, and sailboats are bound to count with it, but old lovers of Duxbury look upon this changeableness of the enclosed sea as one of its charms; it lends such an effect of life; it is similar, in a way, to a vast breathing, with an intake and an outlet of half a day each. And the returning of the water is accompanied by such a happy glitter and clapping; and the black flats are picturesque, above all when seen at dusk, in some such weird way as the scenes traversed by Childe Rowland on his way to the Dark Tower.



AN OLD HOMESTEAD AT POWDER POINT
On the Property of the Powder Point Hall and School

The long double-edged sea beach stretches almost straight from the colony of light-minded-looking, variegated summer cottages at its point of departure to the Gurnet twin lights at its extreme end. There are along it so few accidents of landscape, the sand is so pale, the shingle so faint in color, the rough grass crowning the low dunes so delicately green in the great bath of air, that on a day when the sky is light with sun-saturated vapor and the sea scarcely darker the effect is of a world singularly luminous, unreal, afloat.

Half a mile of bridge leads from the beach to Powder Point. It is a maxim with some that the walk across the bridge must be taken not less than twice and not more than five times a day. At night the Plymouth lights seen from it make a glimmering band at the southern horizon ; a seal barks, a cue-cue cries.

The long beach, a natural breakwater, from Massachusetts Bay cuts Duxbury Bay ; the bridge then forms within Duxbury Bay still another bay, small, but so complicated with marshes that it is to the canoeist practically inexhaustible, and for years, as it seems to me, he may know the



A TYPICAL DUXBURY ENTRANCE PORCH



One of the Oldest and Most Characteristic Houses

fresh joys of an explorer. For the sea, by runnels still practicable to a shallow craft nearly to their end, goes to lose itself in the land, passing through scenes which, were you dropped among them from the clouds, might make you for a moment suppose yourself in some romantic country far from home, so easily could the pointed savins and the red cedars in some places be mistaken for cypresses and umbrella pines. Some people have mastered, I believe, the geography of those channels and islands and marshes. Myself, I cannot conceive of so much genius. I always seem to be arriving at shores as new to me as a coral island in the South Seas.



A Peaceful Cove

The village is old. It was called after Miles Standish, the leader, who settled there, the site of whose house, and whose grave, with its monument of cannons, are still shown. In his stone effigy he looks from the top of Captain's Hill over the bay, into which the little "Mayflower" came sailing, over Clark's Island, where the Pilgrims spent their first Sunday, Plymouth, where they later landed. The house of John Alden lies in sight, too, from the hill-top, but not, I think, within range of his stone eyes as they are turned. The view, very wide, unambitious, unpretending, has yet a charm which is almost as good as grandeur. On one hand the blue sea and irregular shore line; on the other, as vast, a rolling sea of trees, with, not far, the white steeple pricking up from it of the Unitarian Church; and, between this blue and green, and among it, homesteads and summer cottages,



A Stately Mansion of the Town

not too dense, with orchards around them and trees.

The type of house one most remarks in Duxbury — there are more of the kind in question than of any other, and more than in any village I know — is an ample square house, of eminently good architecture, substantial at once and seemly, built, we are generally informed, by a sea captain of the generation before last; a house it must be pleasant to remember as home, comfortable and dignified in the same degree. They have chimneys of brick, these square houses, and often the entire end of the house from which the chimney rises is also built of brick, the remaining walls being of timber framing covered with clapboards, whose narrow bands of pure white are festooned with grapevines hanging from eave and trellis. Picturesquely drawn out from the main building are low kitchens, arbored verandas, wood sheds and stables, the last making such an angle as to shelter a bit of lawn and a carriage turn encircling the well. Especially characteristic is the small wing projection from the front, serving for porch, front door and vestibule.



An Old Cottage Garden in Duxbury



The Main Street of Duxbury



An Old House with Terrace and Pergola recently Added

These houses have often very beautiful doors, beautiful in proportion, design, decoration. This is true of many houses in Duxbury, provided only they be old. Doors with side-lights, with top-lights, with pillars, with beadings and borders, such that even one wholly ignorant of architecture feels them to be *right* as well as pleasing. How often one stops the buggy to have a prolonged look at an old-time doorway, flanked with



THE RESIDENCE OF THE LATE FANNY DAVENPORT
Occupying One of the Fine Shore Sites at Duxbury



AN OLD HOMESTEAD
Showing Characteristic grouping of House, Kitchen Wing and Barn



A VINE-CLAD COTTAGE
On the Lawn of Powder Point Hall



A NEW BUNGALOW BESIDE THE BAY
The Owner's Yacht is anchored a Hundred Yards from His Piazza. The Garage contains the Water Supply for the House
Clarence H. Blackall, Architect



A Living-Room and Dining Alcove
of the Bungalow shown on the opposite page

purple phlox, and then wonders what was so profoundly amiss with the people who invented the machine that turns out the new kind, narrow, inhospitable looking, with a hard varnish, and a square of glass in the upper half.



John Alden's House

Of woods there are in Duxbury I know not how many thousands of acres; sweet-smelling, typical New England woods, of oak and pine, birch and maple. In rambling you turn back every now and then to find again the streak of perfume you crossed and lost. It streams forth like incense from those vast vaulted, many-pillared, clean-swept, brown-floored temples formed by the pines. In every direction spreads a network of roads and paths, so irregular that one section has been called the Devil's Checkerboard. From every carriage road smaller roads branch off, with wheel tracks nearly obliterated, and low growths among the old hoof-prints. A sense of adventure possesses you as you turn into one of these. It usually takes you to another road of the same kind, and that into another, to infinity. It is well at every crossroad to leave some recognizable arrangement of sticks by which to tell the way back. Eventually, I have found, almost all the roads, followed to their end, lead to the graveyard; but the lesson holds no sadness to one moving in that brave woodland world, all alive with summer sounds; and the truth is, as one presently reflects, that the lines of these roads were laid by the necessities of the children of Puritans, and that their goal was the church, in whose shadow the graveyard lies. I once followed road after road, pushing into the thickest of



A New Cottage under the Shoulder of Captain's Hill
In the Grove is an old Street Car used as a Children's Playhouse



A Recent House with Broad Verandas
Winslow & Wetherell, Architects

the woods. I came at last to a solitary gray farmhouse, on a little rise, in an open field, with a sentinel elm beside it. For years I made the complicated pilgrimage to that place, feeling the greatest satisfaction in its remoteness and seclusion. Then, one season, I could not find it. I had obviously forgotten some turn in the road, and going persistently as my memory directed, I arrived at a different place. I made the effort again and again, with the same result, and the gray farm came to seem part of a midsummer dream. By the merest chance I found it later, reaching it from a different direction. It was a few rods only from a well-traveled main road, quite near home. A checkerboard indeed, but Ariel's I should call it, or Puck's. The Devil would choke and flee at a whiff of the heavenly breath of the mayflowers which grow in quantities under the oaks and pines. There are lady slippers too, and clouds of wild azalea and clithera; blue violets and, in the wet places, white; occasionally a pink orchid. Marsh rosemary grows thick along the marshes, and among the beach grass purple wild peas. And there is a meadow near the sea where, in late September, we have been thrilled to discover fringed gentians.

But a person does not know Duxbury in one of its most characteristic aspects who has not been there in a northeasterly storm. This often lasts three days, — three days of blustering cold wind which makes the rain fall with a slant. The rain, however, is seldom for long so heavy that one cannot go out in it; and, the roads being sandy, the walking is never bad. The exhilarating thing to do then is to go to the beach, all changed from our recollection of it in fair weather, wild and bleak and stern, with lines upon lines of great breakers, ghostly white in the gray world of water and sky, charging the sand with a roar.





Indeed, I return to the thought I began with: all real country places may be consummately beautiful to those fondly well acquainted with them, but Duxbury can boast some bits of good fortune, some happy natural arrangements, not common. For one, important as a post-scriptum: while a seashore village, Duxbury has not, like most seashore places, the remotest suggestion in the air of fish. For another: the sun and moon rise just where you would prefer them to, where they will make the most effective picture, right over the ocean and the long low line of the beach.



A View over Lawn and Bay, Duxbury

ANDREW CARNEGIE'S proposal to erect at The Hague a "Palace of Peace" in which the fate of nations is intended to be henceforth settled by arbitration has been before the architects of the world in the form of a competition for designs. No less than 217 competed. There were 3,038 drawings. Of the American competitors several took high rank, although the first prize of more than a thousand pounds was awarded to L. M. Cordonnier, of Lisle, a man of fifty-two years and long identified with the modern official architecture so esteemed by the Frenchmen. The Hôtel de Ville at Dunkirk and the Stock Exchange of Amsterdam are given as the most important of his works. His design for the Palace of Peace is in the style of the chateaux of Northern France, the corners being occupied by high towers. The design indeed expresses the word "palace" rather than "peace" in the title of the building. At all events, it is a clear departure from the semi-classic style in which countless Carnegie libraries in the United States have been designed and has come to be associated by Americans with this distinguished donor. Some dissatisfaction is felt at the outcome of the competition, and it is possible that a new one will be held from which a design more expressive of the aforesaid *style Carnegie* will be obtained.

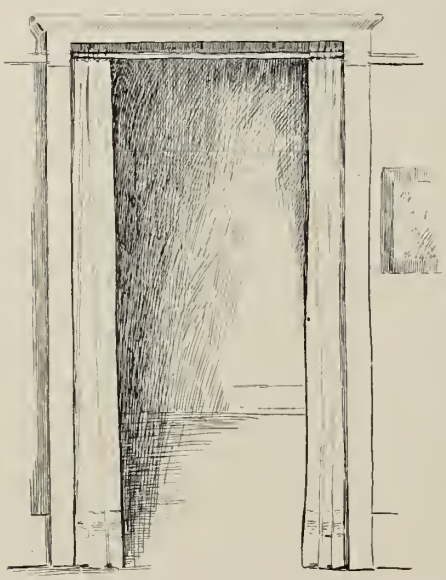
The City Apartment in Summer

Light Hangings, Covered Furniture and Reduced Bric-a-brac should rule in the Rooms of City Houses during July and August

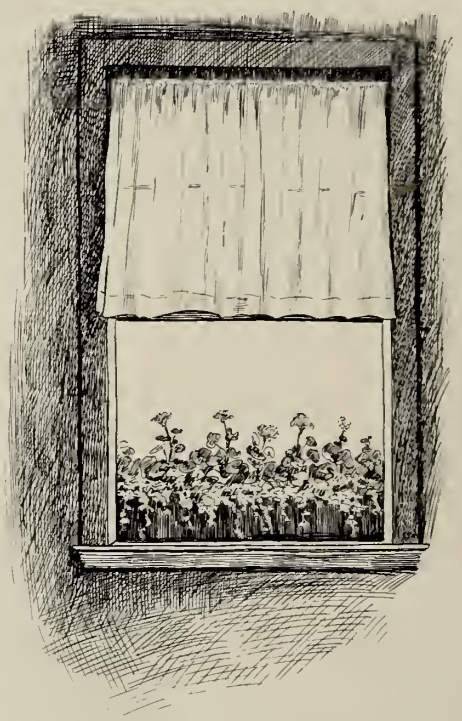
By Ellen Mary Swift

WHETHER it be only for the man of the house, obliged by his business to remain in town all summer, or for the family, the home, with a little thought and taste on the part of the housekeeper, can be made both attractive and comfortable. This is not always realized by the person whose only idea of preparing for the summer flitting is to leave a legacy of household gods shrouded in old sheets, and everything in the way of ornament packed away in cupboards, resulting in a dreary and comfortless home-coming for the bread-winner. The first thing to be done in preparing the city home for summer occupancy is to put away all superfluous articles of furniture and bric-a-brac. Coolness is the thing sought for, but bareness is not necessary.

Rugs and carpets should of course be taken up, and for a reasonable price rugs of grass fiber or matting may be substituted, which are cool, and cost little trouble to care for, being easily shaken. These come in delicate colors, green being usually a good choice. If preferred, rag carpet rugs woven in cotton material may be used. These wear excellently and wash well. They are especially attractive in russets and golden browns. Large pieces of furniture, not in actual use, should be removed when possible to do so. The ideal furniture for summer use is made of rattan or grass fiber. If not possible to have a separate set, all chairs and sofas should have slip covers of cool cotton material. These can easily be made at home with the help of a seamstress, and are best made of the old-fashioned holland, which wears and washes indefinitely long. Or if preferred they may be made of denim, chintz or linen, always remembering that plain fabrics are more restful to the eye than figured ones. For instance, a set that recalls itself as peculiarly unrestful and distracting was of cotton tapestry representing ladies and gentlemen dancing the minuet! If anything could make the hottest day seem hotter still, it would be to have to live with covers of this kind.

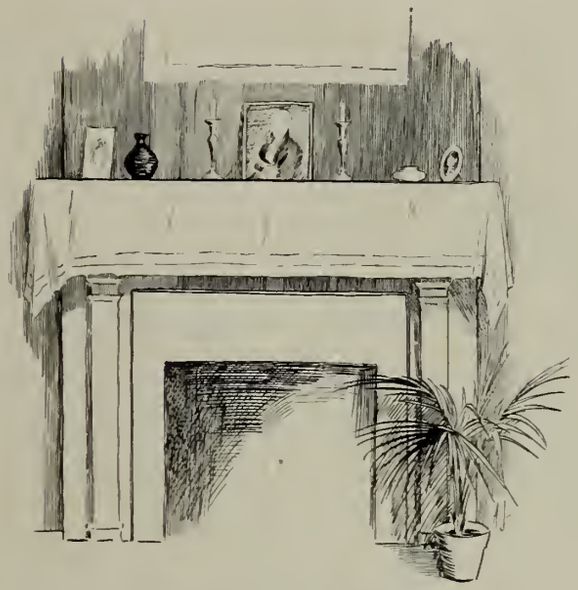


A Doorway simply Draped

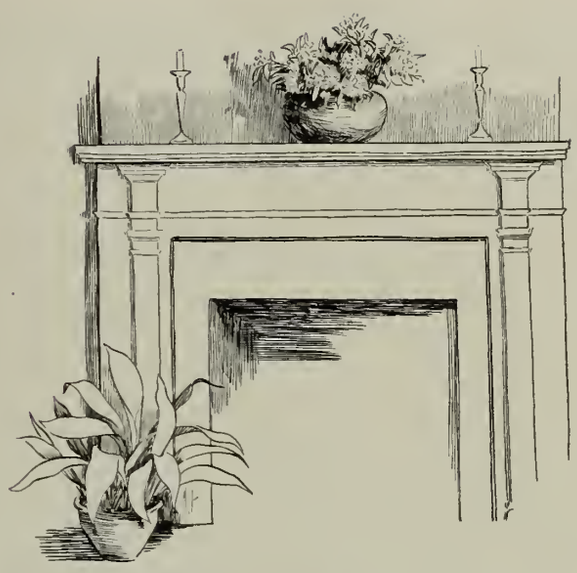


A Window with Light Hanging and Flower Box

As has been said, small ornaments in a room in summer are only a source of annoyance. A few bowls and vases for flowers will supply all the decoration necessary. Therefore the discriminating housekeeper will banish all unframed pictures, photographs framed or not (even the faces of one's nearest and dearest seem to add to the irritation of a very hot day, and we bring them out again in the autumn with fresh pleasure after a summer's rest). All brass and silver not in use, but needing constant cleaning, may be dispensed with; long curtains and draperies at doors or windows should be put away. If a curtain over a doorway be necessary, the heavy winter one



Furnished for Winter



The Simpler Furnishing for Summer

APPROPRIATE CHANGE OF DRESS FOR A MANTEL

may be replaced by one of cotton material, but it is better to dispense with all hangings wherever possible.

At the windows simple sash curtains (preferably of plain or dotted white muslin), fastened by a rod on the window itself, so as to move up with it when open, are all that is necessary.

In speaking of windows, a strong plea must be made for window boxes. These cost very little, and when put on the outside sill, stained to match the woodwork, and filled with geraniums, daisies or other hardy plants are a delight to the eye. The windows should of course have awnings, or at least dark shades. A suggestion has been made by a traveler from India, of using hanging curtains of an Eastern grass, now obtainable here, in the windows. These are sprinkled with water, and the air passing through them is not only cooled, but deliciously perfumed with the odor of the sweet grass.

For bedrooms, have cool linen covers on the chairs, washable spreads on the beds, and pack up all superfluous silver.

To such rooms the tired man comes home to find comfort and rest for eye and mind. The home will even prove singularly attractive to members of the family or friends, summering in the country, who come to town for the day.

A Bungalow on a Plateau

BEING A SUGGESTION FOR A $1,000 SUMMER HOME IN A PINE COUNTRY WHERE TIMBER IS CHEAP AND THE SUMMER EXHILARATING

IN constructing a bungalow of the design here shown it is proposed to use for the low foundation wall a local field stone. The walls above the foundation are to be constructed of two-inch by four-inch studding covered first with rough boarding and then with wide sheathing or clapboards. The upper portion of the outside walls and gables are to be covered with lath and plaster in panels as shown in the perspective sketch. The roof is to be covered with shingles. It is not proposed to excavate any portion within the area of the plan for a cellar, although a cellar could be provided for and given ready access. The covered porch floors might very well be made of large flat stones laid on a filling of broken stone.

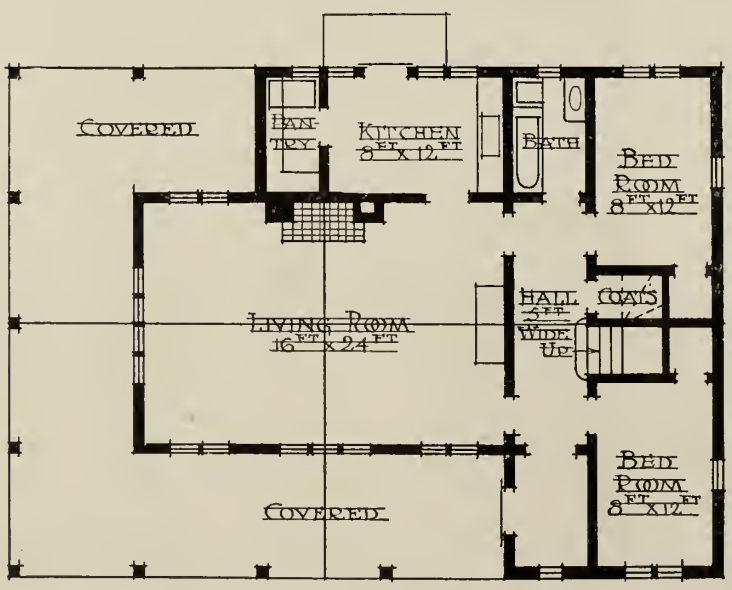
The plan provides a large living-room with a fireplace and chimney-breast of field stone as the principal feature. A narrow hall separates it from the bath and bed rooms. A kitchen with a pantry is reached directly from the living-room, al-



THE BUNGALOW AND ITS SHELTERING WOOD
Frank E. Cleveland, Architect

though it is possible to separate the kitchen from the living-room by the pantry. The space in the roof may be used as a large lounging-room or it may be divided into two good sized bedrooms.

As the cost of any building is usually a most important consideration, the plan has been drawn in such a manner that two alternative plans are easily made without altering the external design. The first alternative which may be mentioned is to dispense with the bathroom and thereby save the cost of the usual fixtures at least. The pantry could then occupy this space. Such an arrangement would afford light and air on two sides of the kitchen, while the living-room could be separated from the service portion by passing through the pantry.



THE PLAN OF THE MAIN FLOOR

The second alternative of plan is to do away with the hall which now separates the living-room from the bedrooms and bathroom, and allow the living-room to be brought forward as many feet as the hall is wide. This arrangement would require that the stairs to the second floor and each of the bedrooms on the first floor lead directly out of the living-room. This scheme materially lessens the cubical contents of the building and would save over a hundred dollars in the cost of the structure.

No pretense of milled interior finish has been attempted. The studding is left showing in all the rooms and is designed to work out in symmetrically placed panels. The only other treatment of the interior may be the possible use of stain to give a good color scheme. It is also intended to stain the exterior trimmings, such as the casement sash, the borders of the plaster panels and the veranda posts and beams. A suggestion for the treatment of the roof is to fur the ends over the gables in such a way that the shingles finish at the extreme edge of the gable in the graceful manner of the thatched roof.



THE LIVING-ROOM
The Open Timbered Walls being made an Attractive Means of Decoration

A Metropolitan Park System for Rhode Island

IT now appears certain that Rhode Island is to have a metropolitan park system. Members of the commission formed three years ago have zealously labored to arouse a public sentiment in favor of it. Newspapers have been flooded with literature designed to educate the public. Mr. Olmsted has been giving expert advice. A map has been prepared which represents as the "metropolitan district" the area to be improved. This area contains the homes of three-fourths the residents of the state, although it comprises but one-eighth of the territory. Obviously this is a congested district to which the series of parks will be a great boon.

The plan calls for the removal of not more than seventy or eighty buildings and involves the acquisition of not more than one hundred acres of land having any considerable commercial value. The cost of acquiring sites is estimated at $1,000,000. The electors of the state are about to have submitted to them a proposal for the issuance of bonds to carry out plans of the Park Commission. The interest on these bonds is to be paid by the cities and towns benefited in proportion to their resources and population, as was the case with the Boston system.

In recent years several beautiful woods on the shores of the Pawtuxet and of ponds near Providence and Pawtucket have disappeared. It is proposed that remaining woodland scenery be secured and at first merely open to public use by such simple and inexpensive means as paths, roadways and rustic bridges. Seats and shelters will be built, but the regions are already so well adapted to park use that costly engineering operations are unnecessary. Roadways connecting the parks of Providence, Pawtucket, Cumberland and Lincoln and numerous fine groves of well-merited renown have been the subject of careful study in the plan put forth. The reasonableness of it all, as shown, for example, in leaving industries in many cases undisturbed, is likely to appeal to the good sense of the citizens. At the next general election this appeal bids fair to so express itself that Rhode Island will be in the van of states which are preserving and improving their natural possessions for the health and inspiration of their citizens.



A View of the Christian Science Temple from Huntington Avenue

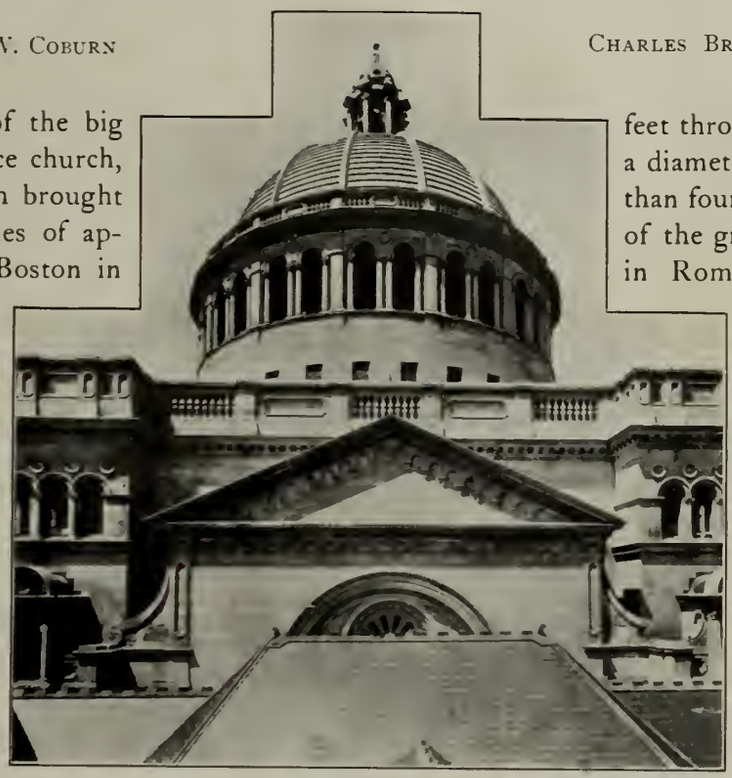
The New Christian Science Temple in Boston

A Two Million Dollar Building Free of Debt upon its Dedication, June 10, 1906

By Frederick W. Coburn

Charles Brigham, Architect

THE fact story of the big Christian Science church, the dedication of which brought thirty thousand disciples of applied metaphysics to Boston in the early days of June, is summarized in an inscription on one of the exterior tablets: "This edifice, erected Anno Domini 1904, is an extension of the First Church of Christ, Scientist, erected Anno Domini 1894, a testimonial to our beloved teacher, the Reverend Mary Baker Eddy, discoverer and founder of Christian Science, author of its text-book, 'Science and Health, with Key to the Scriptures,' president of the Massachusetts Metaphysical Society and first pastor of this denomination."



The Dome seen from the Belfry of the Old Church

As for descriptive details the new Christian Science church — the American Eddystone Light, as Mr. Frank B. Sanborn has wittily designated it — is a domed and semi-domed structure occupying the greater part of a triangular lot at the meeting of Norway, Falmouth and St. Paul streets, not far from the Fenway and the new educational center of the city of Boston. The architect was Mr. Charles Brigham. The building committee was composed of the directors of the church, Messrs. Ira O. Knapp, William B. Johnson, Joseph Armstrong, Stephen A. Chase and Archibald McLellan.

The more recent construction is, it seems, properly to be regarded as an "extension" of the smaller granite edifice, popularly known as the "Mother Church," which obscures a portion of its front. In physical dimensions, however, it is one of the largest, possibly the largest, of American churches. It rises to a height of 224 feet through a dome which has a diameter of 82 feet, being more than four-sevenths the diameter of the great dome of St. Peter's in Rome. Steel construction has been employed. The materials with which the beams and girders have been covered are for the most part Concord granite and Bedford stone. The total cost was a little less than two million dollars, a sum which the building committee was empowered to spend, if necessary. The time consumed in the constructive work was only a little in excess of two years — a remarkable example of the celerity of American methods.

An auditorium seating 5,012 people in pews ranged in semicircular sweep about a reader's platform, backed by one of the largest church organs in the world, is the principal compartment of the interior. It is served by seven staircases leading from the foyer floor, where are found administration offices, Sunday-school rooms and cloak-rooms. Twelve entrances from the outside make easy ingress and egress. The equipment is, of course, thoroughly modern as regards heating, ventilation, telephone service and office furnishings. Christian Science denies but does not discard material apparatus.

Over and above the impressiveness of the figures of cost and dimensions, which are certainly big enough to satisfy the American craving for superlatives, the Christian Science church is, it may doubtless fairly be said, good architecture; not comparable, to be sure, in beauty and fitness with some of the most renowned buildings of antiquity, but good in the sense that it at least



THE AUDITORIUM AND THE GREAT ORGAN

fairly well satisfies the needs of the people who will use it and makes an impressive addition to the architecture of the community in which it has been set and of a country which, through mistakes and misdirections, is advancing rapidly toward the possession of a great national art.

And one of the lessons decidedly of the Christian Science temple to the man on the building committee of church or clubhouse or city hall in the average American city is that of the adaptability of almost any architectural manner to present day requirements, so only that somebody will give imagination, unfettered by tradition, to the task. An ideal edifice for the uses of a twentieth century religious organization, Mr. Brigham and his committee have not perhaps evolved. The time has not yet come for the creation of a type of church building that shall be as completely in harmony with modern needs and knowledge as a high class hotel or a good office building is in harmony. Conventions are notably persistent among religious bodies. City churches are still built with steeples, even in districts where they are certain sooner or later to be completely overtopped by sky-scrapers. Arguing from the analogy of the hotel and the theater, one may conceive of a future church building in which account will be taken of modern man's craving for fresh air through the establishment of a beautified roof auditorium, the congregation worshipping indoors only in inclement weather. Again, in such a structure, a number of small sanctuaries set aside for the meetings of groups of earnest souls might prove to be as popular and desirable as the many little dining-rooms with which the great metropolitan hotel is provided. Other suggestions for the æsthetic housing of practical religion and philanthropy are easily made. There is, in fact, already a conception abroad of a church architecture more closely accommodated to the conditions of



A Stairway Landing at the Third Floor

our time than is the conventional ecclesiastical building, copied closely from construction that more or less adequately suited the needs of people in fourteenth century England or sixteenth century Italy. Such an architecture would be free alike from the musty odors and the outworn symbolism which cause many a man of the street to repudiate, he is hardly conscious why, the religious services in which he theoretically believes in favor of the communion with outdoor nature which he really enjoys.

All of this the Christian Science church is not. It is basically just a big Christian church, of the nonconformist type — exactly as Mrs. Eddy is a New England individualist who has reduced the philosophy of transcendentalism to a dogma and a practice.

Yet within its limitations it expresses something. It contains architectural arguments which may well, in individual cases, prevail with people who have abandoned King's Chapel or Trinity or the Old South. Just as the new Harvard Medical School, with its remarkable laboratories, presents reasons for the attendance of prospective physicians; just as the building of the Museum of Fine Arts, soon to be erected in the same neighborhood, will, through its scientifically lighted galleries, plead with the man of wealth to leave his collections there rather than with some less progressive institution in another city,—so the excellence of the physical equipment of the greater "Mother Church" is likely to assist in making converts among the folk who are temperamentally inclined toward the metaphysical.

Even the ordinary man, who neither extols nor impugns the faith of which the building is an



The Foyer Hall

outgrowth, perceives as he explores it that its spaciousness and lightness are of a sort to confirm the cheerful and reposeful spirit that seems to be the most valuable outcome of Christian scientific practice, and that excites the admiration even of one who believes that society in the near future will, in contravention of the present attitude of the disciples of Mrs. Eddy, require every individual to be under the constant supervision of a "regular" physician, for sickness and for health.

The large cheerfulness of the interior is, at all events, very notable. Nowhere garish, unless in some of the lobbies when the sunlight beats upon unbroken surfaces of white stone and cement, it is everywhere without murky shadows or dim religious half-lights. Even the stained glass is thin and gauzy. The whole key is elevated.

Such an interior lacks picturesqueness but gains in comfort. It will make no business for the optician. Five thousand school children might study their lessons here and none complain of strained eyesight. The light is let in plentifully, but without excess, through a circle of arched windows at the base of the dome, through half circles in the semi-domes and through several windows in the south front. Even from over the organ the north light streaming through a large rose window illumines what would otherwise be the one gloomy cavity of the auditorium. Only an impressionist, accustomed to discard traditional *chiaroscuro*, would find inspiration to paint here; but to him the suffused glow over delicately carved Corinthian capitals and broad flat surfaces of Bedford stone might not appear so unpaintable.



The Main Entrance

The largeness contributes to the restfulness of the auditorium. There seems to be room to breathe. Considerable though the physical dimensions are, they have been exceeded in every direction by skillful employment of architectural devices. The authorities of the denomination will perhaps some day secure an appropriate series of mural paintings which will still further expand the ample vistas of the edifice; meantime the conventional sculptural ornamentation, on the sides of the galleries, on the four great spandrels beside the semi-domes and on the arched strings leading upward into the purple-tinted lantern, all assists materially to give atmosphere. The design, with its infinite repetition of the egg and arrow and other conventions, is somewhat monotonous, but it has the quality of hand work.

Warm color prevails throughout. Beneath the creamy stonework are stretched on the floor of the auditorium and in the five galleries long rows of polished mahogany pews, whose refulgence is tempered with cool green cushions. The seats and pulpit on the reader's platform are upholstered in crimson. From the sides of the dome on long strands of twisted wire hang eight brazen chandeliers, bearing clusters of electric lamps. Only as a background to the raised rosettes in the arches over the galleries is a little cold blue employed. The intent is everywhere to secure the maximum of cheerfulness. This accords no doubt with the quotation from Mary B. G. Eddy, which, engraved in good Roman letters, occupies one of the large panels beside the central platform (the corresponding panel on the other side being de-

voted to one of the sayings of "Christ Jesus"), "If sin makes sinners truth and love can unmake them. If a sense of disease produces suffering and a sense of ease antidotes it disease is mental. Hence the fact in Christian Science that the human mind alone suffers and the divine mind alone heals it."

The exterior of the church may possibly have been regarded by the Christian Science building committee as of secondary importance. Although, at any rate, the architect has expended thought and skill upon the upbuilding, course by course, of a structure culminating in one of the most distinguished of American domes, the site on which he was constrained to work has no advantages of position. The setting is in fact singularly unimposing. The old First Church of Christ, Scientist, which, so it is reported, will not be removed for the present — if ever — partially covers the great front of Mr. Brigham's edifice. The adjoining streets are mean and narrow. From no standpoint may one get a really comprehensive view. The best glimpse is across a vacant lot from the near-by thoroughfare of Huntington Avenue. This land is likely, it is said, to be acquired by interests friendly to the church and kept open through the creation of a little parkway with arcaded stores on either side. Should such a plan be followed one fairly satisfactory approach will have been established. For the rest this great cathedral of a million followers is destined for many years, if not for all time, to rise from a huddled mass of apartment houses which effectually obscure the unity of its design.

Yet the glory of the dome is but little diminished by the unfortunate location of the church. It already vies in importance with Bulfinch's gilded round on the Massachusetts State House. From any of the heights surrounding the city it looms like the Duomo of Florence, the most imposing of a number of famous buildings in an historic district.

One glimpse is particularly interesting from the contrasts it suggests. Not many city blocks from the Christian Science center stretches the Fenway, a strip of salt marsh, preserved and beautified by the genius of Frederick Law Olmsted to the uses of the municipal park system. To the south of the Fenway, is the new group of white marble buildings of the Harvard Medical School, about which several allied hospitals are



The Rear of the Auditorium

soon to be placed. Here is rising a white city of healing, antithetical to the cult that has been housed under the great dome half a mile away; and it was one of the curious coincidences of history that the first formal openings of these two enterprises occurred within a few days of each other, for, while the 1906 convention of the American Medical Association was still inspecting the ample halls and laboratories, the advance hosts of the Christian Scientists were already in Boston to attend the dedication of their cathedral and to bear witness to the sanative value of metaphysical treatment.

It is also a coincidence that no more entertaining view of the upper portion of the Christian Science edifice is to be had than that from the rough ground in front of the Harvard Medical School, which is soon to be laid out as Morgan Avenue. As the dome appears between, say, Simmons College and the Isabella Stuart Gardner Museum in the Fenway it is the most beautiful feature of a fine sky line. Often its lines are softened in the haze that hangs over the city so that it seems to belong, not to prosaic Boston, but to a realm of romance. It is indeed the dream-like embodiment of Mrs. Eddy's grandiose dream.



The Simple Life

Houseboating in America

And its Possibilities of affording a Delightful and Inexpensive Means of Living during the Warm Weather

By Albert Bradlee Hunt

WITH the possible exception of China, whose network of canals and rivers makes it an ideal country for the houseboat and where thousands are used for commercial and pleasure purposes, there is no country in the world whose waters are so well adapted to houseboating as are those of the United States.

Americans are as quick to appreciate merit and value in recreations and sports as they are in business enterprises, and when the houseboat was introduced here they soon saw the advantages of the life it offered. Once this pleasure craft received the hallmark of approval its future was assured. One thing which seriously militated against the development of houseboating in this country was the great lack of literature relating to the subject; but now that the editors of nearly all magazines who have their hand on the pulse of the public have been giving attention to houseboating, the general dissemination of articles, incomplete and meager as they may be, is bound to have a very beneficial effect.

It has been said that, with few exceptions, American waters are not adaptable to houseboats, and that our Atlantic seaboard and its harbors are quite too exposed. This is absolutely untrue. From Halifax to Miami are to be found splendid well protected harbors and inland sounds. If our weather were constantly boisterous and unsettled, conditions would be different; but as in all parts of the country storms are the exception rather than the rule, there are but few days of the warm weather in which the most bulky and cumbersome houseboat cannot be towed from one snug anchorage to another without risk of danger to the boat or those on board.

The time is not far away when one will be able to journey by houseboat from Massachusetts to Florida by a series of inland sounds and rivers all of which are eventually to be connected by





The Skiff or Canoe is a Companion to the Houseboat
And serves for Pleasure Voyages or for Errands to Shore



A House for Sea or Land

canals. In fact, much of the journey can now be so made, and scores of small yachts and houseboats make the inside passage from New York to Florida each fall in comfort and safety.

The Pacific coast is not so well adapted to houseboating as that of the Atlantic, but there are many good places where anchorages are to be found and where the life may be enjoyed to its fullest. Puget Sound, with its gorgeous scenery and thousands of bays and inlets, is one of the most desirable places for houseboats in the world. San Francisco Bay has had a flourishing houseboat colony for many years. The Gulf of California offers many fascinations and attractions.

Many chapters, in fact, could be written on the possibilities of our inland lakes and rivers. Little depth of water being required for the houseboat, almost any stream is available. It is hardly necessary to lay further emphasis on the adaptability of American waters to houseboating ; all intelligent people who want to enjoy life on the water with every comfort to be had in a home ashore may readily see the advantages for themselves, if they are close observers. A practical experience is the only thing which will satisfy the doubting ones. Houseboats have been used for a number of years past all along the coast and on inland waters ; and there is yet to be found a deserter from the fast growing ranks of those who have proved the pleasure of the life. On the contrary, their numbers are augmented by hundreds of recruits each year.

Many types of houseboats are in use to-day ; that kind and size which best meet the requirements of certain individual tastes can be determined only by actual experience.

The real houseboat and the one which is the best adapted to the average need is

THE IMMOBILE HOUSEBOAT

i. e., the boat of the scow type without any means of propulsion of its own. Such a craft is by far the cheapest to build, the most economical to maintain, and altogether the safest and cleanest in



Watching a Visitor Arrive



A Houseboat as a Floating Studio

every respect. No architect is needed to design her; she can be put together by the ordinary house carpenter, and the result should be satisfactory from the practical, if not from the æsthetic standpoint.

One of the most satisfactory scow houseboats to be seen in the waters near New York was designed by her owner. No plans other than sketches were made for this boat; but instead her owner constructed a complete facsimile of her out of cardboard on the scale of one inch to the foot. After he had decided on how much room he required in the interior of the boat, he proceeded to build the scow around it. By constructing the cardboard boat first he was able to make such alterations in the height of the house or the width of the scow and other details as would insure a boat of good proportion. When the model was completed it was painted with water colors, and in this way the most pleasing color scheme was attained. This model meant far more to the average man and woman than drawings would have done, and a really good idea of the actual boat was obtained from it. For anything but a boat of the scow type, a cardboard model, however, would be difficult to make; but in the case of these square-ended craft it may easily be stuck together just as children's paper houses are folded and pasted. To put together such a boat in miniature will be found absorbing work for those who contemplate building.

To move the immobile houseboat from place to place it is necessary to tow her. Of course these bulky craft move but slowly, even when towed by a powerful tug; and if the next stopping point is some distance away and the coast is ex-



The Will-o'-the-Wisp, a Thames Houseboat

posed, it is well to make an early start on a day when the barometer is settled.

A gasoline launch is a great convenience as a tender to the houseboat. It should be so designed and engined as to be able to move the larger vessel from place to place when desired. These handy little craft need no expert to run them, and will be found almost indispensable for use in bringing supplies to and from the landing place and for various trips in which the owner may indulge himself and his guests in exploring adjacent waters or in runs to more remote places. If the houseboat be a very large one, however, nothing but a powerful launch or tug would suffice to move her about.



A Fine Immobile Houseboat

Experience has demonstrated that owners of immobile houseboats do not move their craft about very much; after they have found a sheltered bight they are usually content to remain there. But an owner who is not satisfied to remain long in one place, or to be towed only occasionally to a new berth, would hardly be content with the immobile craft. He had better at the outset determine on



Comfort on Deck when the Land is Hot

THE POWER HOUSEBOAT

The best power for such uses to-day is the gasoline engine. These motors are powerful, safe and reliable and answer well all the requirements exacted of them. As soon as we undertake a vessel of this type the situation complicates itself, and is quite too involved for the average man to negotiate for himself. The prospective owner should consult an experienced naval architect and should have the boat built by a first-class builder, familiar with yacht work. If this is not done, failure is sure to follow.



Constructed on a Barge

In order that the gasoline-propelled houseboat may have a wide cruising radius the draught should be limited to about two feet. This means that to get a wheel of sufficient diameter the propellers will have to revolve in tunnels built in the stern. This adds to the expense of construction, but gives better results in so far as the speed is concerned. Twin screws have given the best satisfaction in vessels of this type. If even less draught is required and the boat is to be used where there is a great deal of grass and marine growth, stern paddle wheels may have to be resorted to.

Gasoline motors are made in large horse powers, they have all the advantages of steam engines, and are much cooler and cleaner. Craft fitted with these engines require the services of a skilled mechanician, and this not only adds a large item of expense to the running, but brings the owner face to face with the labor problem, something which one may well seek to avoid. On the large power houseboats a competent crew must be carried, not so large, to be sure, as is required on the steam yacht of the same size, but still large enough to mean considerable expense and care.

Steam engines as applied to houseboats for propulsion are a thing of the past, for the perfection of gasoline engines has brought about a revolution in the power used on large and small vessels alike. The steam engine occupies more space than does the gasoline motor of the same horse power, and the coal bunkers take up far more room than do the oil tank which would give the vessel the same cruising radius. The gasoline motor can re-



An Inexpensive but Comfortable Cabin



A Stern-Wheel Houseboat

some uses, as a number of such boats have proved most satisfactory. The best sailing houseboats are hardly more than huge sharpies, a type of shallow-draught, flat-bottom sailboat, much used by fishermen, particularly along the Connecticut coast. These boats, when enlarged, make roomy and comfortable sailing houseboats, and with a compact yawl or ketch rig are fairly easily handled. Some enthusiasts have purchased old working schooners and converted them into houseboats by putting big structures on deck and making such other alterations as would add to the comfort of family life on board. These craft usually draw considerable water and are hardly houseboats in the true sense of the word, even though some of them make very attractive floating homes.



An Ideal Surrounding for an Anchorage

charge storage batteries quite as well as can the steam engine, if electric light is desired on board. The one advantage which the steam engine has over the gasoline motor is that the living and sleeping quarters can be warmed and dried out by means of radiators during prolonged stormy or damp weather. In a way this is quite an important item, and in a season's residence on board a houseboat adds much to the comfort of life afloat. Except in the case of the largest vessels, our best naval architects have found the gasoline motor far better adapted to the needs of houseboat propulsion, and in this particular branch of marine work the steam engine is apparently doomed.

THE SAILING HOUSEBOAT

has many supporters, and very reasonably so for

(*To be continued*)

Of What Shall the House be Built?

THE THIRD OF A SERIES OF ARTICLES DEVOTED TO THE CHIEF BUILDING MATERIALS FOR COUNTRY HOUSES

The Advantages of Rough-cast

BY ROBERT C. SPENCER, JR.

A FEW years ago frame houses with exterior coverings of cement or plaster were rare. Now they are becoming comparatively common in many neighborhoods and are no longer looked upon as doubtful experiments in construction except by the ultra conservative.

As yet, however, the average village and suburban builder and, in fact, the majority of architects are inexperienced in this newer method of construction and therefore inclined to be somewhat skeptical as to its soundness and durability. It has been pretty well proven, however, that this substitute for wood is proof against the severity of our northern climate and that it may, in all probability, be relied upon to last as long as any type of wood-frame construction.

It is true that there have been some disappointments. Exterior plaster has cracked badly in some instances, always, however, through mistakes or carelessness easily avoided by those who know how, and are willing to pay for good work.

In the first place a strong metal lath must be used, — not lighter than twenty-six gauge, preferably twenty-four gauge,— a corrugated expanded, or "cup" metal lath, or a strong woven wire of about one-half inch mesh. It is important that the lath be oil coated or galvanized, preferably the latter, at the factory, and delivered to a dry place at the building.

Architects have frequently specified the ordinary uncoated expanded metal or wire lath, allowing it to be dumped on the open ground, exposed to rain and snow and put on the walls red with rust. Even if put on in fair condition a light-weight uncoated lath is certain to go on rusting rapidly after the plaster has been applied. Several instances of failure, due to rust, have come to the writer's attention, and like failures have led some architects to use split wood laths instead of metal. Metal lath, however, of the right kind, properly applied, is by all odds the better material as a foundation for plaster.



A ROUGH-CAST HOUSE IN THE MOUNTAINS
Showing the fine contrast produced by plastered walls against dark verdure

The following method of wood-frame construction with plaster exterior I have found economical, durable and warm.

Directly upon the studding is secured in horizontal breadths, with joints well lapped, a thickness of two-ply "sheathing quilt." Over this the sheathing boards (preferably a good grade of matched fencing) are nailed, the fencing following the "quilt" up the



A Rough-cast House in a Grove of Pines

Property of H. R. Squier, Esq. — *William G. Rantoul, Architect*



A Rough-cast House with a Brick Terrace

Property of Dr. Benj. Robinson — *Charles K. Cummings, Architect*



A Rough-cast House in Chestnut Hill, Mass.

Property of C. S. Miller, Esq. — *J. Lovell Little, Jr., Architect*



A Rough-cast House in Brookline, Mass.

Property of Mrs. A. A. Burrage — *Lois L. Howe, Architect*



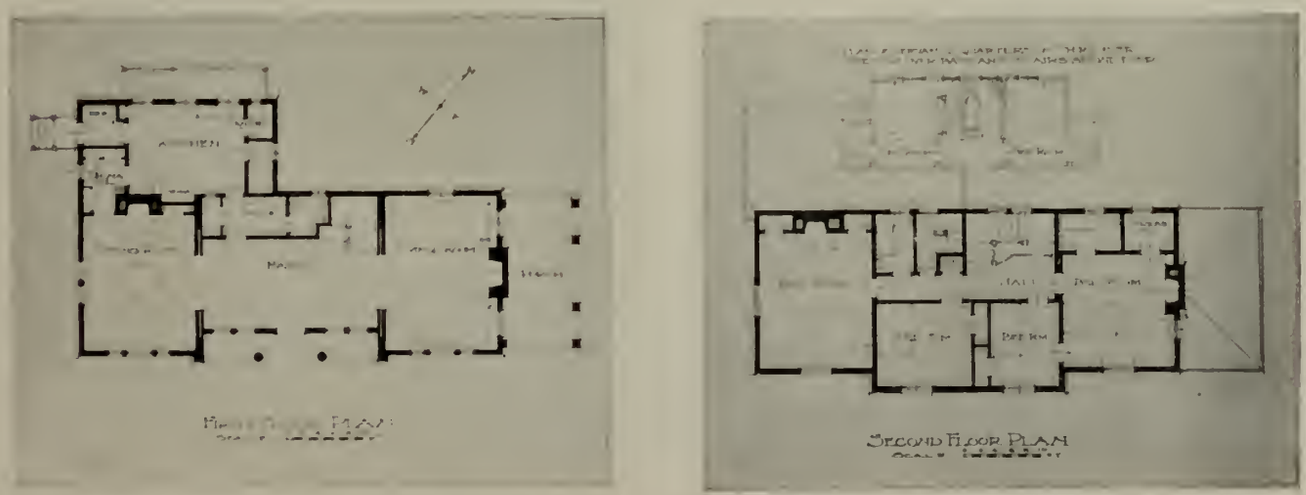
THE PLANS AND THE TERRACE OF MRS. BURRAGE'S HOUSE

wall and protecting it from rain until the eaves are reached.

Over the sheathing it is a good plan to apply one or two thicknesses of heavy waterproof resin-impregnated roofing paper; not the ordinary cheap building paper, but a heavy genuine waterproof paper about as thick as shoe leather. In cheap work this may be omitted, but it costs less than a cent a square foot on the wall for one thickness and prevents moisture from driving into the sheathing before plastering, and also protects the sheathing from the wet plastering.

As exterior plastering cannot be done successfully in frosty weather, it often happens that cold weather sets in before a house is ready outside and delays this part of the work during an entire winter. When this occurs the roofing paper affords an excellent and much-needed protection to the building until spring. If the weather be favorable, however, the metal lath and plaster can be put on at once.

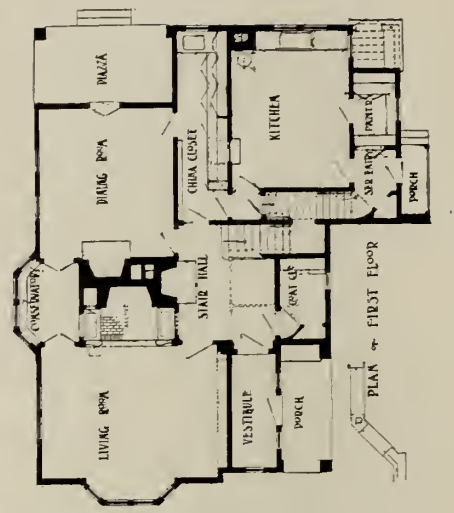
The usual method is to strip the wall at intervals of from twelve to sixteen inches with laths or furring strips and over these to secure the lath. In my own practice, however, I have for four or five years dispensed with furring or strips of any kind, applying the metal lath directly to the sheathing (sheathing includes paper as well as

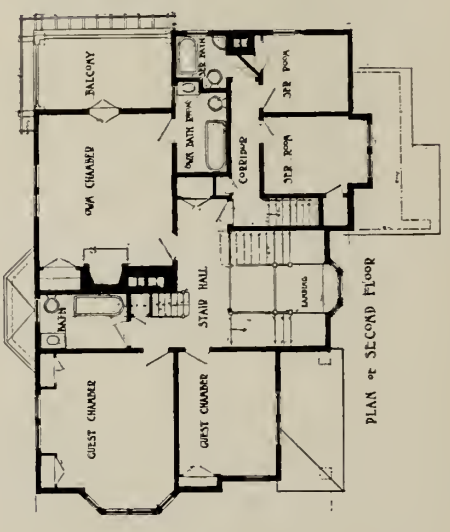


THE PLANS OF MR. C. S. MILLER'S HOUSE (*Exterior view on opposite page*)



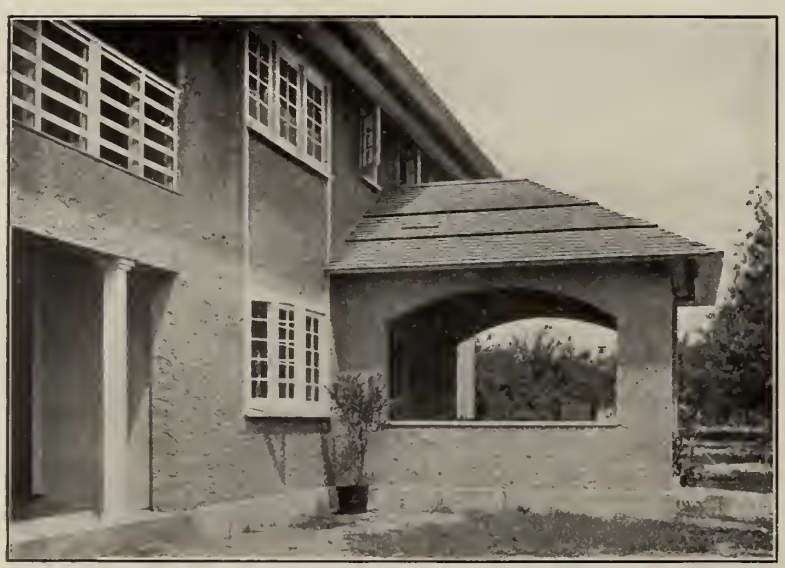
A New House in Brookline, Mass.
(Plans given at the right) *William G. Rantoul, Architect*





boards) with galvanized wire staples, spaced from six to eight inches apart, both vertically and horizontally. With this method the right sort of lath will furnish sufficient "key" to hold the plaster, while twenty per cent of material is saved in the first coat. Moreover there is no bending or buckling of the lath under the trowel as with furred work, — an advantage always appreciated by plasterers.

There are various ways of mixing and applying the plaster or mortar. The commonest way, since American Portland cements have become so good and cheap, is to use Portland cement mortar for the finishing coats with little or no lime admixed. Three coats are usually applied, a "brown mortar" coat containing plenty of hair and long jute fiber, a body coat of cement with a little lime mortar, and a finish coat. The brown mortar should be gauged with at least twenty per cent of cement mortar.



A Rough-cast Entrance Porch
Robert C. Spencer, Jr., Architect

The second or body coat should contain just enough lime mortar to allow of free working, not over twenty-five per cent. Pure cement mortar would set rather too quickly. The second coat may be put on when the first is "green" or after it is dry, and should be well scratched to form a "key" for the last or finishing coat, which may be "rough-cast" or a "sand float" finish.

The mortar for rough-cast finish is mixed with coarse sand and fine gravel, locomotive cinders, crushed limestone or marble, and is thrown on in small "dabs" with flat wooden paddles or small stove shovels. The mixture, being thrown with considerable force, spreads as it strikes the wall and after a little practice



The Front upon the Terrace

THE HOUSE OF SAMUEL CABOT, ESQ., AT CANTON, MASSACHUSETTS

In which Rough-cast is Proved to be a Material well Adapted to the New England Landscape

Winslow & Bigelow, Architects

The Entrance Front





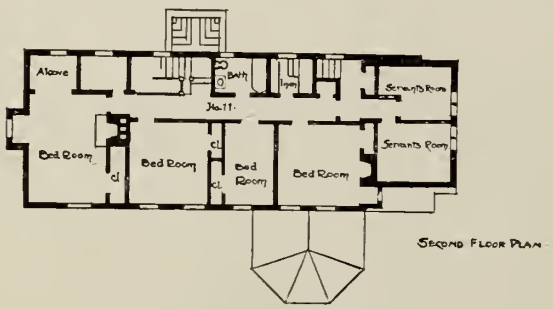
A House at Great Neck, Long Island

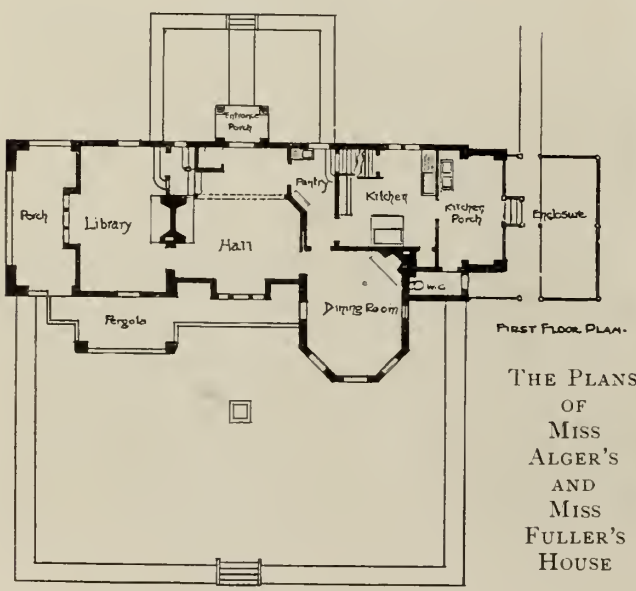
Property of Miss Alger and Miss Fuller — *Wilson Eyre, Architect*

can be applied successfully the first time by any capable country plasterer.

The mortar can be stained as desired with dry mineral colors, which should be mixed with the lime putty, care being taken to have each batch of putty, if more than one is required for a building, mixed to the same shade. If the dark gray and rather muddy tone of cement is to be avoided in the stained finish coat, it should contain from thirty per cent to fifty per cent of colored lime mortar, depending upon whether the cement used is light or dark in color.

Plasterers who have used them prefer locomo-





The Plans of Miss Alger's and Miss Fuller's House



A "Mission" House

to which style rough-cast alone is suited as an exterior covering

Gore & Walsh, Architects



THE GARDEN FRONT OF THE HOUSE AT GREAT NECK
The rough-cast walls making a fine background for the brilliant colors of flowers

tive cinders for "rough-cast" work, as the gravel, particularly if coarse, has a slight tendency to sag on the wall, owing to its weight. In my own work I have obtained very satisfactory results with both materials, although the cinders give a smoother and more uniform surface.

The German Architectural Exhibit at the St. Louis Fair afforded an example of beautifully applied rough-cast, a favorite material in England as it is in Germany.

This very rough plaster surface affords a fine foothold for the growth of vines, in which respect it is decidedly to be preferred for country houses to the comparatively smooth sand float finish. It is also less liable to show the small cracks which will occasionally occur. These cracks, however, are seldom serious and scarcely to be considered as defects.

In staining plaster, allowance should be made for the fact that nearly all mortar will tend to fade somewhat in the sun. A very agreeable deep old ivory tone can be obtained by using yellow ochre with a very little Venetian red.

For the soffits of eaves and the ceilings of porches, plaster makes a very harmonious covering in connection with plastered outside walls. Some experiments have been made in applying the plaster for this purpose to patent sheathing lath, which have resulted disastrously, the plastering falling off in sections as the wood has shrunk, partly owing to the fact that the grooves



A ROUGH-CAST HOUSE
On which the plaster was applied in heavy daubs, giving a very rugged effect
Robert C. Spencer, Jr., Architect



A Rough-cast House at Winnetka, Illinois
Property of A. C. Magnus, Esq. *Robert C. Spencer, Jr., Architect*

in the sheathing are not made with sufficient splay and partly on account of the shrinkage of the wood. For all ceiling and eaves work it is therefore desirable to space furring strips about twelve inches apart and lath with a stiff metal lath of small mesh.

While it is entirely safe to use the mixture of lime and cement mortar above referred to for the third or finish coat, the body of the wall being in the second or cement coat, a light or very white surface may be obtained with nearly pure Portland cement mortar by painting with cold water paint. The writer has had no personal experience with this, but is assured by architects who have tested it that one coat will last for several years. Being much less expensive than oil paint it can easily be renewed and has a natural plaster texture. Oil paint is unnecessary, expensive and mars the beauty of the plaster surface by its somewhat oily texture and too even color.

Within the last few years hollow concrete block construction has been making rapid progress, and in localities where sand and gravel are abundant it is already cheaper than solid brick of the cheaper grades, making at the same time a drier wall. A number of machines for molding and pressing these blocks are on the market and are being vigorously advertised. The cement, sand and gravel are delivered upon the building site of a new building and the blocks are made and dried on the spot, usually in imitation of "rock face" stone. Owing to their rather cold, unpleasant color and the uniform sizes of the blocks, to say nothing of the sham involved, buildings constructed of them are not particularly pleasing.



One of the many Rough-cast Houses on Long Island
Mann & MacNeille, Architects

This method of construction, however, has great merit and is bound to become popular. All that is needed is to abandon the imitation stone idea and to mold the blocks with a rough concrete surface,— the rougher the better, to



THE ENTRANCE FRONT OF MR. MAGNUS' HOUSE
Paneling by means of wooden strips is an effective decoration of the walls

form a good key for a stucco or cement coating.

After the walls are up, a single coat of roughcast or float finish cement plaster can be given the entire building, the surface, of course, being thoroughly wet before the finish coat is applied in order that it may adhere solidly to the concrete. Houses built in this manner are practically as good as though built of stone. Where common bricks are cheap, brick walls may be finished in the same manner at considerable less expense than if face brick of good quality were used.

As the use of plaster for exterior work becomes more widespread, we shall doubtless begin to experiment with color in the way of exterior ornamentation. In Germany and the Tyrol there are many instances of suggestive examples of this treatment, not to mention the well-known "sgraffito" work of Italy. A serious obstacle to the application of color lies in the powerful alkaline action of the cement mortar, which entirely destroys some colors and fades all colors more or less. There is a very interesting field here for invention and experiment.

A new waterproof Portland cement has recently been perfected in Germany and has just been placed upon the American market, which promises, not only to prevent the absorption of moisture from driving rains, which is now one of the minor weaknesses of plaster, but to afford a surface which will not affect applied colors.

The accompanying photographs of American homes show the clean-cut, cheerful and substantial quality of plaster as an exterior material when intelligently handled. Particularly charming in its simplicity is the irregularly gabled cottage at Great Neck, the beauty of which is accentuated and completed by its delightful surroundings and garden. Mr. Cabot's house at Brookline is a fine example of more formal design with a hint of the Spanish in some of its details. The Burrage house is another good example with a smooth dead white finish. Dr. Robinson's house at Cambridge is an interesting little example, somewhat more formally treated in the same vein.

There are such beautiful possibilities of texture and color in plaster that the simplest and broadest treatment is usually more pleasing than more elaborate and "architecturesque" attempts.





PICTURESQUE BYWAYS OF THE OLD WORLD — I

The Gorge and Mill at Varone, a short excursion from Riva in the Italian Tyrol

The first of a series of beautiful views we shall publish in which architecture is set amid the finest natural scenery, and at the same time enhances that scenery by a sign it gives of man's handiwork

How to Roof with Thatch

The Processes of an Ancient Art that is being Revived on Account of its Picturesque Effects when applied to Minor Buildings

By Edward W. Gregory

THATCHING is one of the old-fashioned handicrafts which have been thrust aside by the advance of machinery and the growth of large towns. Insurance companies look askance at it; building authorities are sourly regardless of its picturesque beauties. Even the scientific hygiene of modern days is half antagonistic to the use of thatch, for when vermin do get in they are difficult to dislodge. Yet, as a matter of fact, it possesses certain desirable qualities to which few other methods of roofing can lay claim. It is light in weight, thus requiring less support from rafters. It is warm in winter, cool in summer. It is very durable if skillfully put on, and its appearance is far more in keeping with rural surroundings than tiles, slates or shingles. For use in large towns it is, of course, unsuitable. A high wind, dry weather and sparks flying from a chimney afire might easily play the mischief in a town of thatched roofs, though it is as well to remember in this connection that an old thatched roof is less likely to catch fire than a new one, owing to the growth of moss and other vegetable matter accumulating in the course of years.

To thatch a cottage successfully requires considerable practice and an apprenticeship to the craft. Let no amateur undertake the operation in the belief that it is about as easy as the proverbial task of shelling peas. It is one of those crafts which are very much simpler to see done than to do. Two kinds of thatching have been in pretty general use in England for centuries.



Twisting a Split Willow Rod to make a Thatching Pin



"Drawing" Straw preparatory to laying it on the Roof



SHOWING HOW TO CATCH THE DRIP FROM A THATCH ROOF

In this case the V-shaped channel is made with both arms alike. It is frequently made with one arm longer than the other

These are straw and reed. The former is more common owing to the fact that the material required is generally at hand everywhere. In the fen districts, or where a slowly flowing river permits of the growth of water plants, reeds are cut when ripe, stripped and stacked ready for the thatcher. In some woodland neighborhoods a very picturesque thatched roofing is made of split hazel or sweet chestnut rods, but this is uncommon. More skill is required

TO THATCH WITH REEDS

than straw, the work lasts longer, and the roof is harder and weathers better. To start with, the roofs of new buildings require only rafters under the thatch, as a small quantity of reeds, called "fleaching," is spread over them, taking the place of lath. A narrow board, however, is nailed along the bottom of the rafters to make the eaves rigid. Commencing at the eave, the thatcher lays his reeds to the depth of a foot or more in bundles. The reeds are about eight feet long and are used with the heads upward, the butts or thick ends always pointing down. The longest reeds are used at the eave, and as the work progresses they get shorter towards the comb of the roof, where a finish is made by laying straw, first longitudinally and then across the roof angle from side to side, fastening down with "sways" or split hazel rods placed across one another or in the form of a zigzag. The "sways" are pinned down with split rods sharpened, twisted over and bent in the form of a lady's hairpin. This ridge finish is very important to the appearance of a roof, as well as to its strength. The same system is adopted just above the eaves to give greater security against wind. When the thatcher has laid down his first bundle of reeds his assistant from below the rafters thrusts through the thatch a needle threaded with tarred twine, which is then passed round the reeds and returned. The worker below then fastens the twine securely round the rafter, the thatcher meanwhile hammering



A REED THATCHED GARDENER'S COTTAGE

A difficult and clever piece of work owing to the numerous breaks and curves

and pressing the reeds firmly into position. The same operation is performed above at the next rafter, and so on until that bundle of reeds is made fast. As the reeds get thinner towards the top the work can be tightened considerably by hammering the butt ends upward with a wooden bat through the rings of twine, this being the method employed to finish the eave. A reed thatcher continues the laying on of his bundles in a diagonal direction across the roof, finishing a triangular piece first and then proceeding in wedge-shaped pieces or gores. His ladder is placed to the roof from the ground, and he always works on his right.

THATCHING WITH STRAW

differs from reed work in many important respects. In the first place, the straw must be used whilst thoroughly saturated. Reed is worked almost dry. A day or two before the work begins the thatcher throws his straw (the best clean wheat or rye) into a heap, freely sprinkling with water as he goes on. If left for a day the straw toughens, and if it is desired to render it less liable to catch fire a mixture of alum water and size is used in damping. The operation of "drawing" the straw must be gone through before it is in a condition fit to use. This simply means pulling handfuls of straw from the heap in one direction, so as to get it straight. To remove every tangled bit of broken



THE THATCHER AT WORK
Rethatching an old Cottage with Straw

straw the thatcher literally combs with his fingers the straw he has drawn. Having prepared a heap about four or five inches deep and a foot or sixteen inches wide, the worker places it in a "jack" or rough wooden cradle for conveyance to the roof, and commences to "draw" again. He fills the "jack," keeping the bundles separate by placing them slightly across each other, then mounts his ladder, and pulls his material up after him by a rope which he makes secure with an iron hook to a pin. When fully at work it is usual for an assistant to "draw" below and hand up the straw as the thatcher requires it. In work, the ear of the corn is laid *downward*. Starting at the eave, the work



AN INTERESTING EXAMPLE OF A HOUSE THATCHED WITH REEDS

goes on very much the same as reed thatching, excepting that it mounts the roof vertically, not diagonally. The ends of the straw, too, are trimmed and cut with shears, not hammered from below. The hairpin-shaped rod is used in conjunction with twine all over the roof to bind the straw to the rafters; but as each succeeding layer goes on, it hides the binding of the one below, so that the only place where constructional work is in evidence is at the eaves and on the ridge, where the extra split rods are placed crosswise for greater strength as already described. The most difficult work to do is of course that which is carried over a roof broken with dormers, gables and hips.

One of the most important points to remember is the necessity for a good overhanging eave, well away from the wall, with the under part finished smartly and neatly at an acute angle. In making this finish in a straw roof the shears should be held with the points upward. The difficulty of catching rain water from a thatched roof is got over by the employment of a wooden channel shaped in section usually like an unequal sided V, the shorter arm going against the wall whilst the longer extends outward and upwards to catch the drip from the straw. The water is then carried away by the fall of the wooden spout and descends by a vertical pipe into a butt or barrel. Many thatched roofs come within a foot or two of the ground. Where this occurs and damage is apprehended from cattle, a good way to stop the inroads until the thatch gets old is to tar the eave for eighteen inches or more up.

Floor Coverings for Summer Houses

FOR rooms in hot weather floor coverings should be cool to the senses and to the mind. Carpets of various kinds and rugs agreeable by their very heaviness in winter are not for the summer cottage at mountain or seashore. In these vacation haunts a simple scheme of furnishing is the best aid to physical and mental relaxation. To this the plain floor covering alone is suited. It should have no complex design; if a design at all let it be composed of not more than two tones.

Rich warm colors affect the imagination in no way conducing to comfort during the dog days. One of the best and coolest colors in the house is green when the mercury mounts high. There are fabrics, too, which are fairly cool to the foot even though shoes intervene. Fiber rugs, which are a form of wood pulp, come in terra cottas and greens, plain or else in subdued designs. They are very serviceable and so inexpensive that a small room can be covered at a cost of $12. Grass mattings are a western product and quite as effective at a somewhat lower figure.

For a living-room there is no better floor covering than the long-tried heavy Chinese matting. Plain white is the most serviceable color and will readily earn the outlay of seventy-five cents a yard, which is the price of the best quality. The Japanese mattings are prettier, more varied in design and hence more decorative. They are cheaper but less serviceable. Sailcloth dyed in light browns can be found in many of the cottages along the New England coast. This in effect is similar to denim, a material found so satisfactory, except for its tendency to soil, that a new product has recently been produced with a view to surpassing it. This is called "Cordemon" and is a cotton fabric woven like sail-duck. It comes at about forty-five cents a yard in plain colors, and is so heavy of body as to promise a great deal of wear. "Crex" and "Deltox" grass mattings and rugs are made of prairie grass, always of a natural uniform color, a varied coloring in the finished product being obtained by means of the warp.

A few Oriental rugs on the hard wood floor of a hall or the matting of a living-room are a great aid to the homelike appearance of a cottage. And the advantage of these, like the grass rugs already mentioned, is that they can be easily shifted, taken up or put down; for tacking carpets, never a harmonious sound, is absolutely repulsive in vacation days.

For a piazza there is nothing more pleasing and satisfactory than an Algerian or Moodj rug.

G. B.



The Western Side of the House



THE START OF THE STAIRWAY

Bendin Rode Cottage

AN ATTRACTIVE HOUSE BUILT OF FIELD STONE AND SHINGLE

WALTER SMEDLEY, ARCHITECT

IF the satisfaction of home life lies in being suited to one's surroundings, the artistic success of the house is in its happy seeming to belong, and to have always belonged, to the spot where it has been placed. This cannot be if sharp contrasts exist between the material of the house and its immediate surroundings. Rather does the open road to successful housebuilding lead to the natural methods followed in such a cottage as this illustrated, to the use of stone found below the near-by sod and of shingles left their own familiar and ever-softening hue.

"Bendin Rode" is situated on a bluff about twenty feet above a highway, making a graceful curve around the head of a deep wooded ravine amid whose dense shrubbery flows a winding stream. In such a location it would have been fatal if any side of the house had failed of being attractive and picturesque. The kitchen end seems, indeed, with its stone enclosure and pergola, as inviting a point as any, while the side containing

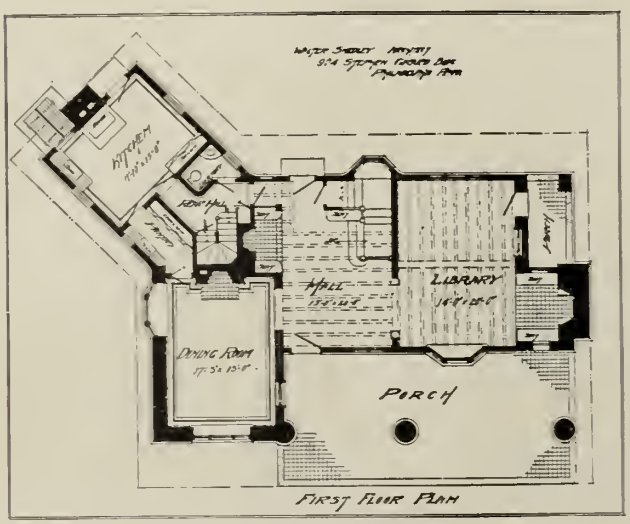


THE STABLE

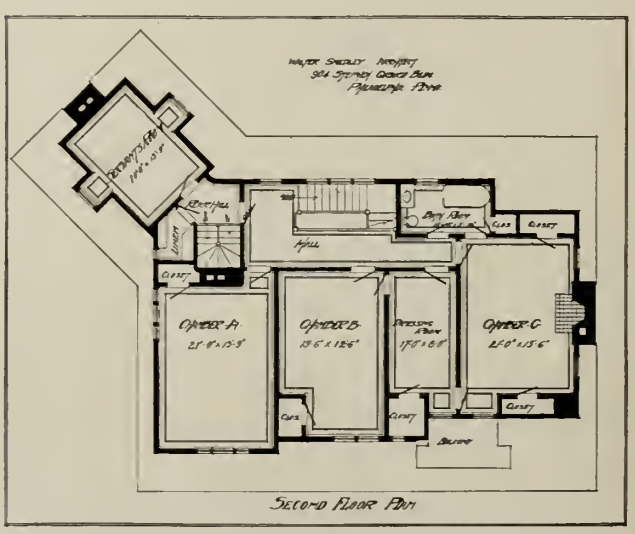


the piazza commands the hillside opening to the west. The exact position and shape of the house are homage done to several fine old trees. Most of the rooms are finished in mission oak, making a fine contrast to walls of rough gray plaster. The rooms are large and yet symmetrical in spite of several entertaining bay windows and inglenooks. Closets there are in plenty tucked under the roof, and over the piazza is a balcony opening from two bedrooms.

The house is the property of Mr. E. R. Yarnall.



First Floor Plan



Second Floor Plan



Of the Hardy Grasses the most robust and reliable is the *Erianthus Ravennæ*. This magnificent variety, under generous cultivation, forms large clumps and throws up flower stems to a height of twelve or fifteen feet, and as they remain all winter in almost perfect condition, though faded by the frost, they are ornamental at a season when there is a dearth of beauty on our lawns. They are equally desirable as large clumps and in combination with other plants, for long, hedge-like rows between lots or for a screen to rear portions of the grounds.

The *Eulalia Japonica variegata zebrina* is another beautiful grass somewhat lower in growth than the erianthus, rarely exceeding eight or ten feet, but so ornamental in foliage as to be indispensable in any planting of hardy grasses. It requires practically the same treatment as the erianthus.

In sections where the pampas grass is hardy it should always be included in any extensive planting of grasses. Its beautiful long grass blades grow upwards and, recurving, fall quite to the ground in a perfect fountain of silvery green, crowned in fall with great snowy plumes. At the North it must be lifted in the fall and wintered in a warm cellar, but even with this annual disturbance it forms imposing groups and is well worth the trouble of moving.

The *Eulalia gracillima univittata* is a dwarf-growing, white-striped grass, much resembling pampas grass in manner of growth and is valuable for putting in front of taller plants.

Then there are certain annual grasses that may be used to border beds of the hardy grasses and will add much beauty to the planting. Among these the *Pennisetum rueppelianum* and *P. Macrophyllum Atrosanguineum* are the best. The former has purple plumes which droop in the most graceful manner, and the latter shows vivid crimson plumes. Both are easily raised from seed sown early in spring in house or hotbed.

. . . .

Watering Hardy Grasses. — A very good plan when ornamental grasses are planted in a conspicuous place on the lawn is to pipe water into the bed, letting it collect in a central tub or reservoir, and run little irrigating channels from this to each clump of plants. This insures a uniform amount of moisture and reduces to the minimum the labor of caring for the bed.

. . . .

Minor Buildings on an estate are often erected without design and located for themselves alone



The Rear of a Garage Made Ornamental

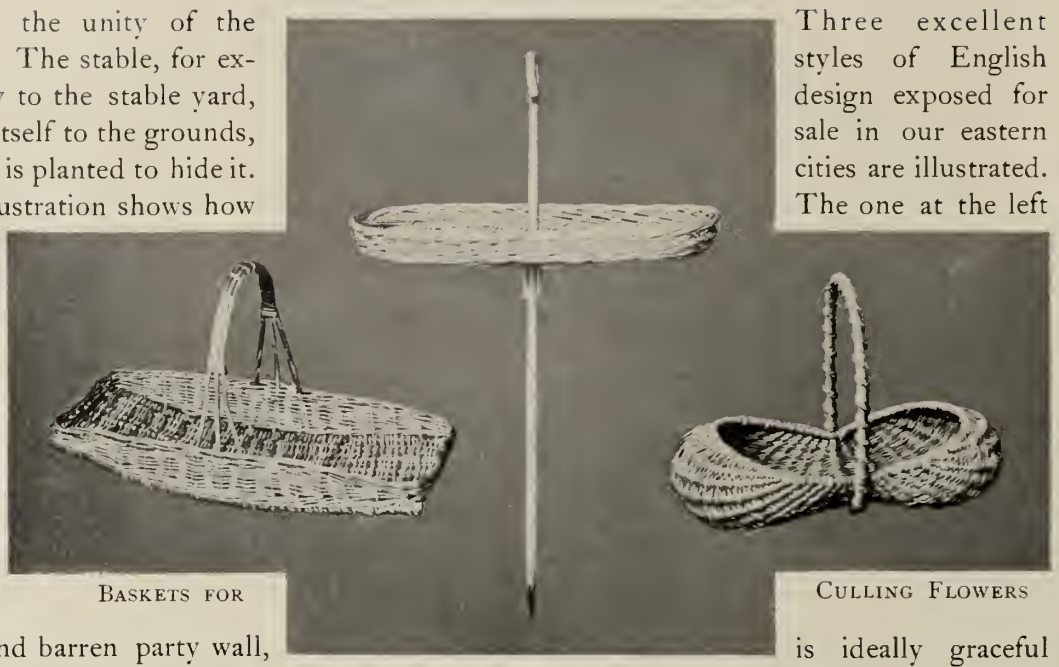
without reference to the unity of the property as a whole. The stable, for example, is given wholly to the stable yard, and if the back shows itself to the grounds, straightway shrubbery is planted to hide it. The accompanying illustration shows how easily it is possible to do otherwise. It is a garage recently built on an old Rhode Island estate. The front is composed of large doors, which open wide into the stable yard; but the back, instead of being unsightly, like a bare and barren party wall, has been designed in such a way that it enhances the lawn it faces. Niches are provided in which marble statues are to be set under the shade of tall trees. With these the rear of the garage might easily play a part, and a very good part, as the background of a formal garden scheme. The only reason the niches now are not filled is that the owner has not yet found two statues to his liking, and his love of symmetry prevents his putting but one in place.

. . . .

JULY PLANTING IN THE KITCHEN GARDEN. — In all except the most northern regions some vegetable seed may be sown early in July for fresh crops in early autumn. Early sorts of wax podded beans will give delicious results in September; so also will the quick growing sorts of beets and cabbages and perhaps sweet corn. The main crop of pickling cucumbers may be planted late in June or the first few days in July, as is also true of turnips. Radishes and lettuce are always in season if one can furnish plenty of water. — W.

. . . .

BASKETS FOR CULLING FLOWERS in the garden should be so shaped that long stemmed blooms can be laid side by side freely and without danger of crushing, also that the picked flowers will remain in view so that she who selects may compose her sheaf as she works.



BASKETS FOR CULLING FLOWERS

Three excellent styles of English design exposed for sale in our eastern cities are illustrated. The one at the left is ideally graceful and has all the merits of a garden basket, except that of permitting one to stick it upright in the beds and requiring neither to be held nor set upon the ground. These advantages are possessed by the second example, while the one at the right is for flowers without long stems and has upturned edges to prevent their falling.

. . . .

CISTERNS FOR DRINKING WATER should be built where their contents will be cool in summer and not liable to freeze in winter. They should be put underground. If the situation be exposed the upper part of the walls should contain a non-conducting air space two or three inches wide. A good shape is that of a cylinder, and the best material is concrete. When finished the inside should be plastered with pure Portland cement not less than one-half inch thick, and when this is dry it should be "whitewashed" with two thin coats of cement. A filter can be provided by building within the cistern a small cylinder whose walls are of common porous brick laid in cement mortar. The space between the wall of the cistern and this inner cylinder should not be less than eighteen inches. When filled with clean sand the water enters here and finds its way into the center of the filter, from which it is drawn for consumption.



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The Old Palace Hotel.

ONE of the few old buildings which stood stoutly against the shock of earthquake and blasts of fire was the Palace Hotel. It is a melancholy spectacle, to one familiar with that famous hostelry, to gaze upon its stanch but blackened and windowless walls.

When a boy the present writer passed this great structure nearly every day as its walls were rising. It was begun not very long after one of the great earthquakes. It was constructed by William C. Ralston, one of the great upbuilders of the city. The usual set of timorous friends beset Ralston, and warned him of the danger of running up this lofty pile of bricks and mortar. But Ralston laughed their warnings to scorn. Steel construction was unknown in those days, but he evolved a system of his own. The great hotel was built on deep and solid foundations. Its outer walls were massive, and the inner part of the building was traversed by many heavy partition walls which were of brick, and not mere screens of lath and paper and plaster. Deep down below the foundations were masses of concrete imbedded in the earth. To these were anchored the walls by rods of steel. Similarly the outer walls were bonded to each other and to the concrete anchors. The lateral partition walls were bonded by steel rods to the outer walls. And when he had finished his work Ralston said: "An earthquake might tip the palace over, and it might be shaken up, but it will never be shaken down."

And he was right. The earthquake did not shake it down. The gaunt wreck to be seen on Market Street to-day was not the work of earthquake, but of fire.

When the writer saw this great building going up he was in the receptive age when youth impels one to believe the best of everything. He thought that the Palace was typical of all high-class buildings. He believed that owners, architects and builders generally followed these stanch and steadfast rules. But in the lapse of years he has been forced to change his views. In the interior of California he has seen many buildings called "brick blocks" which consist of nothing but bird cages of scantling with a thin veneer of bricks fastened on the outside with gum stickum. And yet in earthquake times when these curious structures come apart and the bricks fall off, making an indecent exposure of the crinoline of scantling beneath, everybody seems surprised. If all the brick buildings in San Francisco had been constructed as honestly as was the Palace, none of them would show signs of injury from the earthquake to-day. And if all the shattered buildings outside of San Francisco had been constructed half as honestly as was the Palace, all of them would be standing to-day. This latter remark does not apply to San Francisco. For that unfortunate city has fallen, not through earthquake, but through fire. — *The Argonaut.*

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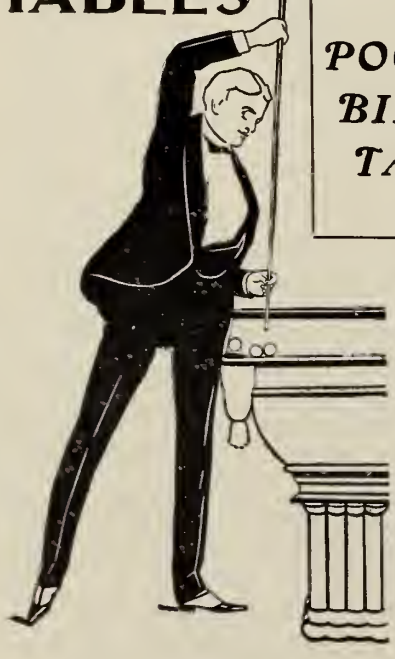
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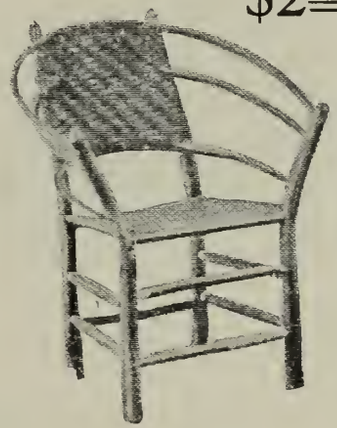
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Good Advice upon Lawns

THE lawn should always be useful as well as beautiful. "Its beauty," says L. C. Corbett, the Government horticulturist in charge of the Arlington experiment farm, "depends upon the contour of the land, the color and texture of the grass, and the uniformity of the turf. The use of the lawn is to provide a suitable setting for architectural adornment and landscape plantings. Every device should be employed when working with small areas of ground to give the lawn as great extent as possible. The building should be well back, the foundation not too high, and the grading of the ground should be slightly convex — that is, a gently convex, rolling surface from the base of the foundation to the street line — rather than concave. The extent of a lawn is also amplified by preserving as large areas of unbroken greensward as possible. This means the use of trees and shrubs only on borders or margins of the lawn, rather than a promiscuous dotting of them over the greensward."

Roof Gardens on New York Libraries

THE new Public Library in New York has planned to have roof gardens on three of its branch buildings now in the hands of the architects. The Rivington Street Branch has for some time had an open-air reading-room on the roof. It has been very successful, and has met with much favor in the neighborhood. This is doubtless responsible for the new step, which will apply to the buildings in East Thirty-sixth Street, Tenth Avenue and 388 East Halston Street. By the time the new Webster Branch in Avenue A, near Seventy-seventh Street, is open this month this will have made the eighteenth building erected by the Carnegie Fund.

An Historic House being Destroyed

A FAMOUS old house in Paris, dating from the sixteenth and seventeenth centuries, is being demolished, to the sorrow of the antiquarian. It is the house of the Dukes de Montmorency at the corner of the rue Hautefeuille and the rue Serpente, and was in tumble-down condition, though none the less interesting for that. One of the latest occupants of this historic residence was the Duke de Montmorency, who, under the name of Henri II, was marshal of France and constable, and revolted, with Gaston d'Orleans, against Richelieu, losing his head for his pains in 1632. Some curious subterranean passages have come to light in the Montmorency mansion, and some specimens of carving and interior mementos have passed into the hands of collectors and dealers as "junk."



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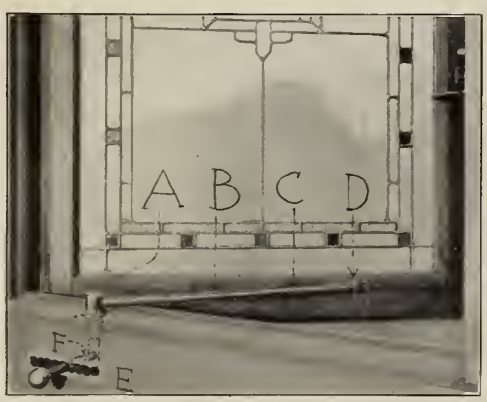
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Houseboat Owner Posts Warning to Flying Craft

CAPTAIN JAMES OTT of Huntington, Long Island, or, perhaps, more properly speaking, of the United States, because he owns and lives on one of those "why-pay-rent" houseboats that are anchored where their owners wish, has a new plan for making safe the water ways through which automobile boats are wont to speed.

A conspicuous sign has been erected upon Ott's houseboat which reads :

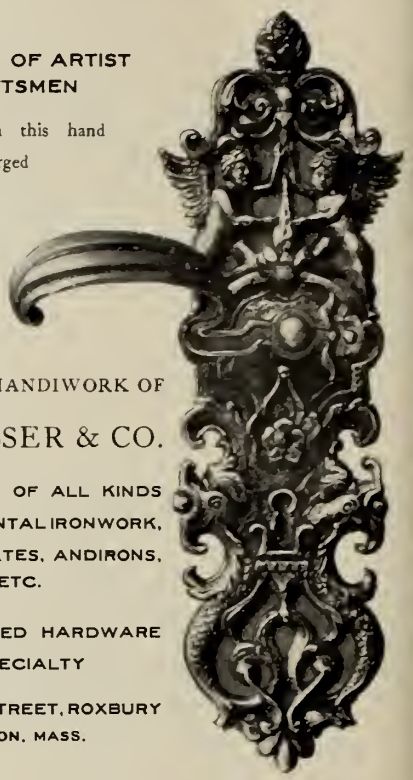
SLOW DOWN TO 8 MILES AN HOUR.

Some of the more timid handlers of motor-boats, upon seeing the sign on Captain Ott's houseboat in Huntington Harbor, really did slow down ; but others, feeling secure in the speed of their craft, flew swiftly past. Several swore softly and skinned their eyes for deputies lurking about in bathing suits. There were no arrests. — *New York Tribune.*

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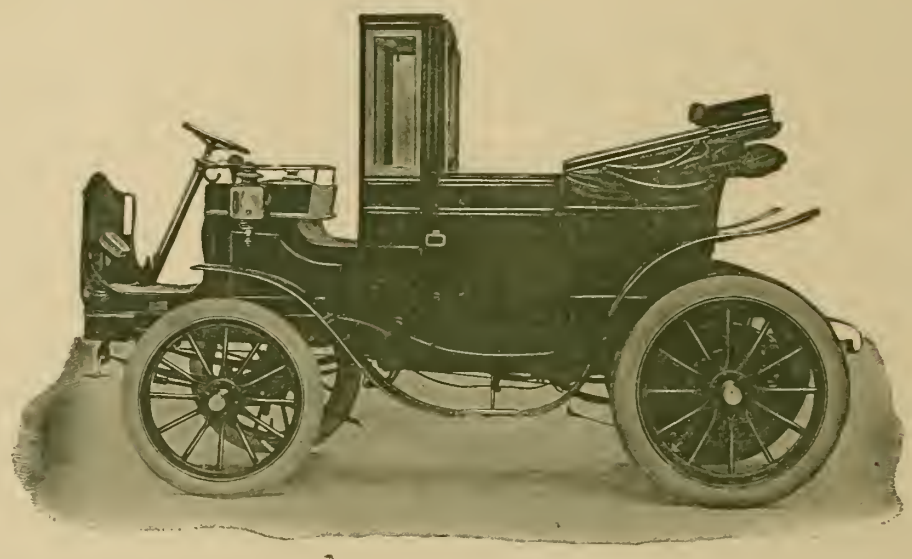
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A Longfellow Memorial

THE Maine Historical Society has practically completed the fine building which has been under construction for several years in the rear of the Longfellow house in Portland. Its cost is $35,000, of which all but about $12,000 has been raised, and accommodations will be provided for some forty-five thousand volumes. Ample cabinet room has also been made for the historical relics of the society, which will be settled in its new quarters by next February, upon the one hundredth anniversary of Longfellow's birth. — *Springfield Republican.*

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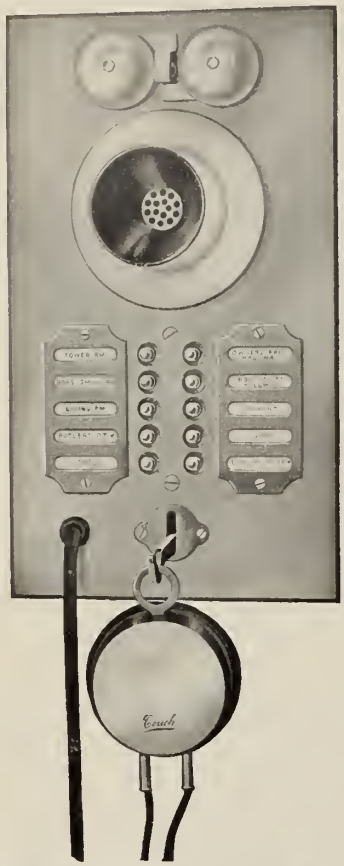


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New Verb to "Skidder"

A COMMISSION was taking testimony on which to base awards for property taken by New York City in the opening of Belmont Street in the Bronx, and it had been testified that houses were being moved around on skids to various points in the line of opening of the street on purpose to get awards for damages.

"I want this commission to understand," said ex-Police Captain James K. Price, "that there are about fifteen houses that have been skiddering along in this neighborhood and that some of them have been moved at least four times to make a profit for the owner."

Judge W. G. McCrea was equally emphatic in his denunciation of the methods of these Bronx planters. "These fellows find out the location of a proposed street extension," said he; "they promptly acquire one or more sites and locate as many houses, so that they stand a little over the line of the street. By and by the improvements contemplated are carried out. The street line runs through these houses. The owner asks and is allowed damages for practically the entire value of the houses. The city cannot use them, and on the theory that it is better to get a little than nothing at all, the half of the house that the city owns is offered at a public sale. It is bid in by the original owners for ten or twelve dollars, or even less. The owners next have the house moved to another street, which is yet to be opened. There the same performance is repeated."

Whence the Ming Builders?

ARCHÆOLOGICAL discovery has reached a fine point when it is sure of the color of the hair of the race that built temples in the Ming period. It is a great aid to science to know Chinese Turkestan was once populated by a red-headed, blue-eyed people, who wore Persian costumes, and everybody should be charmed to hear it. Extinct though this race may be, it has left its mark in huge iron swords and important manuscripts, with other precious ethnological materials that are treasure trove to the explorers. The question is, if the founders of the temples were blondes whence did they come? — *Boston Transcript.*

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Beautiful Bridges in America

A GERMAN commissioner once reported, "In America public works are executed without reference to art." Yet the nineteenth century witnessed the erection in this country of so noble a structure as the arched High bridge which carries Croton water into New York City; the massive and not uninteresting Cabin John bridge near Washington, famed until very recently as being the largest single arch bridge in the world; the Eads bridge across the Mississippi at St. Louis, representing a striking and generally pleasing combination of masonry and ironwork, and many minor structures of distinct artistic merit. Even the all iron bridge, in the hands of some engineers who are willing to look at their work as an architectural proposition, has proved to have an attractiveness of its own, though beauty of the highest type it can never possess. Among the older bridges of the country, those especially involving stonework of the colonial and Revolutionary period, there are many that are truly notable in appearance.

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A Formal Garden Enclosed
Property of T. Jefferson Coolidge, Jr., Esq.

Indoors and Out

A Monthly Magazine devoted to Art and Nature

Vol. II AUGUST, 1906 No. 5



A Summer Colony beside a Lake in Maine

Summer Camps in Northern Woods

The Joys of Cabin Life in the Wilderness

By E. N. Vallandigham

IT is the distinction of the Adirondacks and the Maine woods that you may enjoy their camp life for a few hundreds or many thousands a year, as best suits your purse and fancy. The essential thing is the air. You must have realized this if ever you stepped from an early morning train into the heart of the region after an all-night journey from the coast. You left the city behind ten or twelve hours before muffled in the choke, heat and damp of a muggy July twilight, you step from your car with the sun only a few degrees above the horizon, to look around upon raw native cabins, ragged pine woods and dry, sandy soil,— an uninviting prospect,— but to breathe something that seems a diviner essence than what we call air at the sea level. It was just to breathe this diviner essence that you cast aside your gainful drudgery at home and traveled three



An Adirondack Clubhouse



Woodland Structures with Paneled Walls

hundred miles by rail. Lucky you are if you have left behind with your daily toil also your artificial needs, for in that case the region is ready to give you all that is best in its air, sky, water, mountains.

Mount to the coach top with the huge driver behind his six horses. In fifteen minutes the coach has climbed out of the little valley in which the railway station lies, and looking back from the highest point on the smooth, hard road you see a welter of mountains rolling green and blue and purple to the far horizon. If you have brought your conventions with you, go on to the giant hotel or seek the luxurious camp of some one of the forty millionaires who have made a sort of city in the wilderness round about a group of the loveliest mountain lakes. If you would see a simpler and freer life, leave the coach just where an indistinct bypath diverges from the highway, walk a third of a mile through rolling, unreaped fields studded with evergreens, and you presently find yourself at the level of a silent little lake, its surface just emerging from the mists of slumber. A blue heron rises at the approach of intruders; overhead the fishing eagle circles and gives forth its troubled cry as of a tiny chicken in distress; out beyond the lolling, just-awakened lilies a pickerel breaks the smooth surface of the water with a noisy splash, and just ashore and almost at your feet a musk-rat dives with plumping souse. At the rude little landing a light and slender boat of polished white pine, gleaming warm yellow through its shellac, awaits you and your luggage. The bronzed guide, smooth shaven, handsome and graceful, deftly disposes of your bag and is soon sending you in a swift glide towards a high promontory clad in tall pines and embrowned with a smooth deep coating of their fallen needles. On the edge of the promontory is clustered



An Adirondack Living-Room



Cottages in which the Logs are laid in Decorative Form

half a score of bark-clad huts and gleaming tents.

From the tiny porch of your tent or cabin the lake lies spread out before you, with its irregular wooded shores, its in-making stream, its tiny island paradise. Two-thirds of all in sight is wilderness. The guide that very morning perhaps has actually come upon a doe suckling her twin fawns, — a sight rare indeed even here. Paddling down the inlet at night you may hear the wheezy whistle of a startled deer or even the shivery cry of the native wild cat. Just across the lake in a berry patch within a bit of clearing signs of bear have been seen, and the nights are occasionally made hideous with the unearthly hootings of great owls, — sounds that suggest the presence of infernal spirits somewhere in the depths of the forest.

Adirondack camp life presents peculiar opportunities for a style of domestic architecture specially adapted to the needs of those who would live almost in the open air and exercise a wide hospitality. There are camps in the St. Regis region where forty or fifty guests are entertained at a time for weeks together. In Keene Valley there are tiny and charming little chalet-like houses with an astonishing capacity, and everywhere the possibilities of hospitality are indefinitely extended by the use of tents. Some of the camps in the millionaire colonies that dot the region are merely luxurious summer homes without the charm of a distinctive and appropriate architecture. For the most part, however, the traditions of the region have been in some measure respected by even the most conventional of the summer residents. Every properly situated camp must have a boathouse, ample porches, a great living-room and a fireplace to correspond with the size of this last apartment. The most characteristic houses have but one story, which runs into the high peak of the roof without ceiling, and have windows on all sides to insure plenty of sunlight and fresh air. Every large camp has not one, but many houses,



An Architect's Idea of a Forest Home



A Picturesque Cottage in the Wilderness



"Swiss" Cabins in the Great North Woods



CABINS AT MOOSEHEAD LAKE

— a main chalet, perhaps, with the great living-room, which is also the common dining-room, and from two to ten smaller houses, besides tents. In Ambassador Whitelaw Reid's camp in the St. Regis region, which has many houses and tents, the mushroom has been used as an architectural *motif* with striking effect.

Native carpenters have a special skill in handling cedar and pine. The most characteristic structures built by these men are made of logs with the bark on up to the window sills and then of pine slabs. The porch posts are usually of cedar with the bark on and with knots left two inches long on the upper three feet. The veranda fence is usually of nicely joined cedar in somewhat intricate design. It is often necessary to lay a staying hand upon the florid taste of the cunning joiners lest in their professional pride they overdo the matter of decoration.

Other houses are made entirely of slabs, and still others are shingled all over. Some of the slab houses are so cleverly wrought that not a half inch of unbarked wood appears anywhere without; even the window casings are sheathed in smooth cedar with the bark on. Such houses melt into their sylvan surroundings as a deer melts into the foliage of his native woods.

In the matter of interior finish the use of the chalet commonly determines the style. A house that is intended only for summer and early fall occupancy usually shows the unpainted but planed pine within, and in the course of years this takes on a delicious mellowness of color. A simple pine dresser built into the room by the native carpenters is the chief article of furniture. These men make also admirable chairs, tables, bedsteads and settees of cedar with the bark on. A dining table capable of seating twelve is effective and convenient in this style. Bedrooms are sometimes lined with gay cretonnes; a tiny little bark-covered house done in this fashion was the gem of an island camp near Paul Smith's.

The fireplace is a useful and decorative essential of the great living-room. It is apt to be five or six feet wide, and whether of stone or of brick it fits admirably into its simple surroundings. The native blacksmiths can sometimes be induced to forge excellent andirons of simple conventional design. Such a fireplace, with or without its heavy pine slab for a mantel and with its decoration of crossed paddles, antlered head, or the



A CABIN MADE OF BARKED LOGS

Courtesy of Bangor & Aroostook R. R.



Rustic Cottages in the Adirondacks

cleverly mounted skin of a great trout or pickerel, is the very heart of the camp.

The slab or shingled boathouse with peaked roof and windowed gable is a charming feature of the best planned camps. In some cases it is made of two stories so as to provide servants' quarters overhead; but the best and most appropriate boathouses are single story structures sitting low to the water, melting into the boskage of the banks and looking as if they were about to launch upon a voyage. The furniture of the boathouse constitutes half the charm of the camp, — those exquisitely graceful little craft that a child can row, known as the Adirondack canoe, the true canoe of birch bark or canvas, and heavier than either, the St. Lawrence boat. Some camps on the larger lakes have a variety of sailing craft, and sad to say noisy little power boats pollute the air of the wilderness. The Adirondack boat, usually made of white pine and by the native carpenters, is merely shellacked when intended for ordinary going and coming, but is painted green or dark blue when designed for hunting. The weight of these boats is from seventy to one hundred pounds, and all but the heaviest are carried from lake to lake upon the shoulders of a single guide.



A Cabin Fireside in the North Woods

The true canoe is perhaps more characteristic of Maine than of the Adirondacks. In the same way the Maine cabin differs in some respects from the chalet most distinctively characteristic of the Adirondacks. Barked logs are perhaps more commonly used in Maine, and mill-stuff sometimes takes the place

of round wood. You see sometimes in Maine, however, beautiful examples of the bark-sheathed cabin.



Cabins beside Attean Lake, Maine

The pleasures of the simpler camp life in the American woods are of refreshing variety. Few are more exciting than the pursuit of the pickerel, which here grow to a length of nearly three feet, and a weight of ten or twelve pounds. Slowly rowed about the shallows, the troller patiently watches the sparkle of his revolving spoon until there is a sudden sharp yank at his arm, and the fish is struck. The game is then to keep the boat moving and reel in the line as fast as possible, so that the creature shall not have an opportunity to throw the hook out of his mouth and escape. As you see his striped and spotted body through the water close to the boat you draw him up cautiously until his head is on a level with the gunwale, and then give him a stunning stroke with a heavy stick ready to hand. To take him unstunned into the boat is sometimes to invite yourself out, for a large and active pickerel is an awkward shipmate.

Pickerel spearing is one of the most picturesque of Adirondack sports. At the head of your boat, preferably a broad seaworthy scow, is an iron basket with a burning torch of oil-soaked cotton waste strongly wound with cord. Slowly, and with strokes that make neither noise nor ripple, the guide paddles the boat through the shallows; the foliage, lighted up from beneath, presents the most curious aspect to one who has seen it only by daylight, and to him who gazes steadily into the water are revealed shoals of little fish that swim about the boat, fascinated by the flare of the great torch. Firmly planted upon widespread feet in the bow is the spearsman with the long-handled, five-tined spear poised in air. Suddenly what appears to inexperienced eyes a small water-soaked log lying on the white sand of the bottom has caught the spearsman's gaze, and with a quick and powerful thrust he sends the weapon sliding through his hand and directly at the dim, inert object. As the spearhead reaches bottom the spearsman presses hard with the end of the long handle, and then cautiously lifts the spear from the water. In the glare of the flambeau all on board see the fierce head and writhing body of the victim pierced through and through, but full of life and fight. It is a sight never to be forgotten,—the strangely lighted edge of the wilderness, the athletic



The Good Score of a Day's Sport



A Bark-sheathed Cabin

figure of the spearsman silhouetted against the flaming torch, the eager faces looking on, and that lithe and glittering denizen of the lake so suddenly snatched from his watery home.

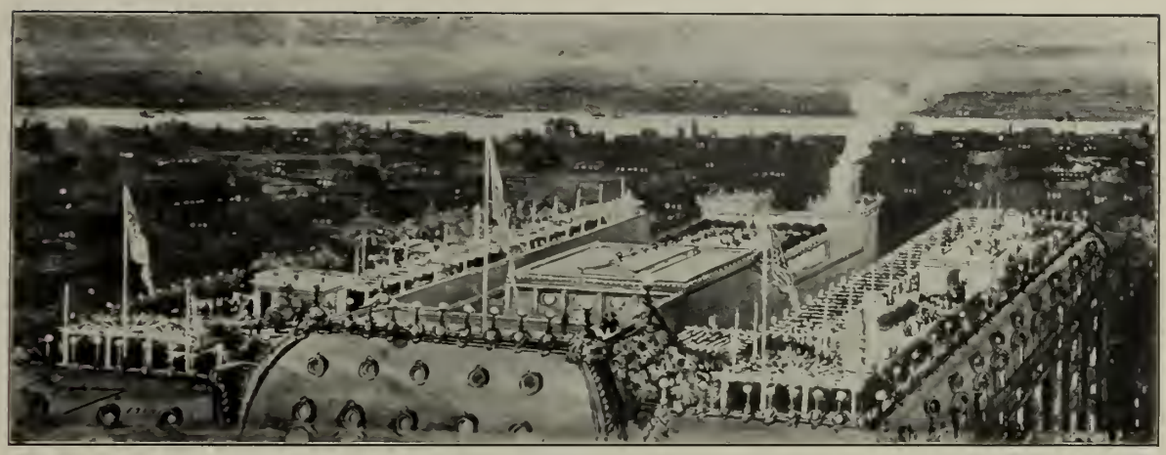
Nothing gives the whole camp such a sense of expectancy and exhilaration as preparations for a deer hunt, especially out of season or by some illegal method. Sitting in front of the huge hearth fire after dinner the hunters make ready their paraphernalia, speaking in low tones, for it is a theory of the night hunter that betraying listeners may overhear him even within the sanctities of his own camp. The start is made in silence, with one man in the bow on the lookout, the rifle at his hand, and another astern to paddle swiftly and silently.

While the hunters are lost in the darkness of the wilderness night, the whole camp wakes and waits with song and story before the blazing hearth with its four-foot logs aglow and its fitful shine lighting up the homely simplicity of the big living-room. Toward midnight perhaps there is a faint scraping of the keel on the boat-house slide, and instantly the camp is all agog. Nobody ventures out, however, lest some hostile watcher be apprised of what is going on. Supper is hastily laid for the hungry home-comers, and presently in they burst bringing the breath of the wilderness upon their garments, and perhaps silently setting up in the glare of the firelight a beautiful antlered head, out of which the alert wild look of the forest dweller is scarce faded, so recent the shot that brought him to earth.



A Silent Shore

TO pitch your house down upon the grass with no architectural accessories about it, to link it to the soil, is to vulgarize it, to rob it of importance, to give it the look of a pastoral farm, green to the doorstep. To bring nature up to the windows of your house, with a scorn of art-sweetness, is not only to betray your own deadness to form, but to cause a sense of unexpected blankness in the visitor's mind on leaving the well-appointed interior of an English home. — J. D. Sedding.



The Roof of the Astor Hotel

The Roof Gardens of New York

How the Utilization of Roofs in crowded Manhattan affords Midsummer Amusement for many Thousands

By Robert H. Montgomery

BECAUSE Amytis the Fair found favor in his sight, and because her beauty was depressed in the parched plain of the Euphrates — so the story runs — and the Queen languished for the breezy uplands and spicy groves of Ecbatana, Nebuchadnezzar built in Babylon, that great city, a "roof garden" of majestic proportions, famed wonder of the ancient world. Four hundred feet square at the base, its highest treetops waved above the cyclopean ramparts and towers of Bel, rising terrace above terrace on massive piers and vaulting to an altitude of three hundred feet. A far cry from Babylon to Broadway; but, though Quintus Curtius does not oblige us with the architect's name, is it not possible that some captive of Israel and lineal ancestor of a modern sky-scraper designer of Manhattan planned the Chaldean monarch's lofty pleasure place?

Because other fair ones, after long, hot summer days in New York, could not endure an evening's confinement in a playhouse, charm the press agent never so wisely, and besought their escorts rather to take them to Coney Island, an inspired manager of the Casino Theater, more than fifteen years ago, harked back, peradventure in ignorance, to immemorial Eastern precedent, and opened the first theatrical roof garden in America.

In simple scheme, however, this venture was more closely related to the utilization of housetops in Jerusalem than to Babylon's hanging gardens, when at the Feast of Tabernacles the Jews built arbors of green boughs upon their roofs, and, newly returned from evil courses, wor-



Entrance to the Hotel Astor Roof Garden



A Night Scene in a Roof Palm Grove



Taking Ices on Top of a Large Hotel

shipped God in spirit without incense or oblation to the stars of heaven. Though so novel an inception in New York, the first roof garden was a naïvely simple thing, barely a step in advance of Palestine. There were chairs and tables, a few palms along the parapet, lanterns and an orchestra of sorts. Occasionally, during the evening, shrill-voiced girls sang the ballads of that epoch. But New York came and found it good, and, foster-parent to he knew not what unique era in American architecture, the manager had his reward.

On the roof of Madison Square Garden, whose manager fell into line once success was demonstrated, other chairs, tables and potted palms made their début under the moon. The specific attraction featured was an orchestral concert; but gradually and tentatively an innocuous vaudeville act was introduced. Now this is an offshoot of the utilization of the roof for amusement purposes; that, exposed to the air as it were, vaudeville was discovered to be not unrespectable. Had this not been so, one may doubt whether the roof garden idea would have achieved other than a stunted growth, for, after all, orchestral concerts appeal to the minority of dog-day appetites; and depending to no small degree upon the patronage of the "young person" and her incidental young man, had not Mrs. Grundy been lured to the roof and given it the grace of her approval, the scope of the roof garden and the representative character of its audience would alike have been curtailed.

Behind these pioneers of the roof garden movement other managers made haste to form procession, each developing above his eaves and about his chimney stacks something individual in environment or entertainment. The ingenuity of Mr. Hammerstein, for example, reveled in an extravaganza of scene building and staging that metamorphosed his roof into an aerial landscape of paint and canvas; the stage setting proper seeming to overflow and invade the auditorium. Superior to the tame boundaries of tubbed shrubs one's attention was invited between "turns" to a windmill whose sails revolved in a Catherine wheel effect of colored lights, to a water wheel turning with realistic plash and gurgle, to a live and actual cow with a crumpled horn chewing her unamazed and contemplative way through pastures green, to a tintinnabulating accompaniment of real cow bell. The camera and the garish light of day are uncharitable to these and similar effects; but given the glamour of the night, the festooned lamps, the eagerly receptive spirit of an audience very city-weary after a month or two of summer glare, this illusion of rusticity is, as the advertisement says, "grateful and comforting."



THE "AMERICAN" ROOF GARDEN

The tide in the affairs of roof gardens reached its fuller flood when, other than as a mere protective incident, the roof was seriously taken into account as floor space architecturally. As new theaters were planned, the demand for roof treatment elaborated until in regard to the safety and convenience of an audience as well as its delectation it ranked easily with the foyer and auditorium proper. One form of this new solicitude, however expedient in an uncertain climate, seems somehow less a concession than a sacrifice, — the roof itself was roofed. True that the canopy was but of glass, that the sides were practically removable, a freer license than accorded below stairs still allowed: none the less this intervention between the roof frequenter and the empyrean, even



"Paradise" Roof Garden



Delmonico's Covered "Roof"

of a semi-transparent medium, robbed the roof garden of much of its fresh charm. The type of entertainment, also, becoming more complex and exacting at certain aerial theaters, the tendency architecturally inclines more and more to the consideration of the roof theater as an additional story on the edifice, and the question arises, when does a roof cease to be a roof? In these later pretentious examples one finds sometimes almost a reversion to conditions below stairs, or, rather, down the elevator shaft, revolt from which first brought the roof garden into existence as a resort for summer evening pleasurers. The best compromise, perhaps, is the form of an open court or patio surrounded by a covered arcade, affording shelter in event of inclement weather, but in this matter of construction there is room for infinite variety. Connoisseurs, become expert in the complicated draught-chart of the city, can inform the curious, supposing it to be a torrid night, on which particular roof the sea or land breeze will be most refreshing; or, on a cooler evening, where ventilation is combined with protection; and at such times the programme of the "show" is apt to be a secondary consideration. There remain, of course, faithful *habitués* of special roofs, and the student of humanity learns to classify very sharply the audiences of roof gardens divided only by the street; but the from-out-of-towner is ubiquitous. Second only to the "Seeing New York" auto bus, the "Rubberneck Wagon" of Rialto phrase, the roof garden is the bright, particular habit of the provincial visitor. Though thousands of Metropolitans depart to the mountains, the seashore or the farm lands, the summer population of the city gains an equal volume by an invasion of country cousins on holidays from all parts of the continent. The westerner, the southerner and he from down east have, with the Gothamite still in city pent, a common solace on the high roofs of the Rialto district; and, for once seasonably sensible in costume, they meet on an equality of *negligée*. This, too, must be credited to the roof garden theater. It has abolished conventional absurdities as to the "proper thing" in summer evening dress. It does not demur at zephyr coats or affect superciliousness at absent vests; the stiff shirt front is an object of its amused contempt.



Formal Gardening on a Hotel Roof

Where the theater manager blazed the trail, the hotel manager was not long astray. New hotels — and with so few exceptions New York hotels seem brand new or will be reconstructed next year if not this — flower out in astonishing utilizations of their roofs. The restaurant *al fresco*, the roof café and sub-stellar promenade spring into notoriety in exotic beauty and diversity. Italian pergolas, Venetian arbors, wistaria groves and flowering alleys make mazes on the mansards of great hostelries. From early June until late September nightfall brings to birth a new and fairy city on the hotel tops, a city of pleasure, of suave shaded lights, of tinkling fountains, of gay music, song and dancing, of luxurious food and wine.

The clubs, institutions and private houses of the wealthy, without advertising their attractions, have in their turn, in instances more common



The Roof Garden of the Waldorf-Astoria

than is generally known, developed roofs to their peculiar needs, whether athletic, sanitary or social, on a high scale of ingenuity. Here the line between the simply recreational and the purely utilitarian services into which the modern roof has been impressed becomes rather vague. Skating rinks, dog kennels and running tracks can scarcely be classified with hospital wards, poultry runs and apiaries, and the scope of another article would be demanded for more than passing reference to roof utilization by public schools, libraries and office buildings.

Enough has been evidenced of the evolution of the roof for amusement purposes to indicate the possibilities of almost limitless expansion, not merely as catering to the luxury of the rich and the entertainment of the pleasure-seeker, but as a means of counteracting congestion in the crowded slums, of ameliorating the condition of the tenement dwellers, and particularly children, during the trying summer months. Though what has been accomplished within the past decade displays an elasticity of architectural ideas and a truly American fertility of invention, one must still regret that in this great opportunity of roof utilization there is not a probability of superior direction and organization. Europe provides so many striking examples of systematized architectural treatment that precedent is not wanting; what is lacking appears rather to be an authoritative intelligence. Born and bred to the demands of a merciless materialism, our cities, despite their wealth and not inferior public spirit, are comparatively barren in parallels to the æsthetic regeneration accomplished in so many foreign capitals. Such beauty spots as our great centers possess, it must be confessed, fall short of our advantages of situation, the genius of our artists, the appreciation of our people. But all that, it may be assumed, belongs to the past. "The City Beautiful" is a topic of interest to every town dweller from Maine to California, and the idea that personal liberty may profitably be subordinate to municipal direction even in the planning of private residences

is admitted by most citizens. And herein lies the opportunity of the roof. The intolerable crowding of main avenues and the necessity of rapid transportation produced the network of tunnels and subways projected and accomplished below the surface of New York; may not the growing interest in public health and civic beauty evolve some original and daring municipal utilization of all city roofs?

The conception of the great city of to-morrow, supporting above its house-tops a system of great aerial boulevards and gardens open to the brisk, clean air, the sunshine and the stars, may appear a fantastic dream of a Bellamy or a Wells, to create a momentary interest, a smile and to be promptly forgotten. But, after all, is it so absurd?

Because she whom the king delighted to honor regretted the sweetness of the hills, a leafy mountain crest soared above old Babylon. Every American city, so the political orator assures us, is populous with kings and queens by right divine and democratic. What may they not accomplish, if they choose, in that new field of illimitable opportunity, the almost desert waste of city roofs?

An Attractive Cottage of Rough-cast and Shingle

A House of much Individuality recently added to the Homes of a Boston Suburb

Kilham & Hopkins, Architects

IN building a country house to live in with comfort all the year round, one that shall be attractive and yet of moderate cost, it is well to be influenced by people who live in such houses and have done so for centuries. Yet one must be governed by the conditions of each particular locality. And it is well that individual taste must be satisfied or else our homes would follow local tradition with unvarying monotony.

The house illustrated has recently been built in a New England town where this local tradition still holds sway, in spite of newly built houses which differ widely from past models and from each other. None have given freer scope to individual taste than this. It was built on a lot of peculiar proportions, running from a street in front to a river at the rear, and on the edge of a steep though small valley. It was possible to place the house near the brink of this valley, free of the possibility of any other building being located nearer than on the other side of it.

The plan of the house was influenced by both the view over the valley and by the distant river view. The hall is in the center of the house. The living-room on the left, opening into a loggia glazed in winter and used as a sun parlor, carries a strong longitudinal axis through the principal rooms and gives an extended vista. A den opens from the rear of the hall and has its own outside door from the rear porch. The main staircase is



The Front Gable

Emphasized in being of a different material from that of the walls beside it



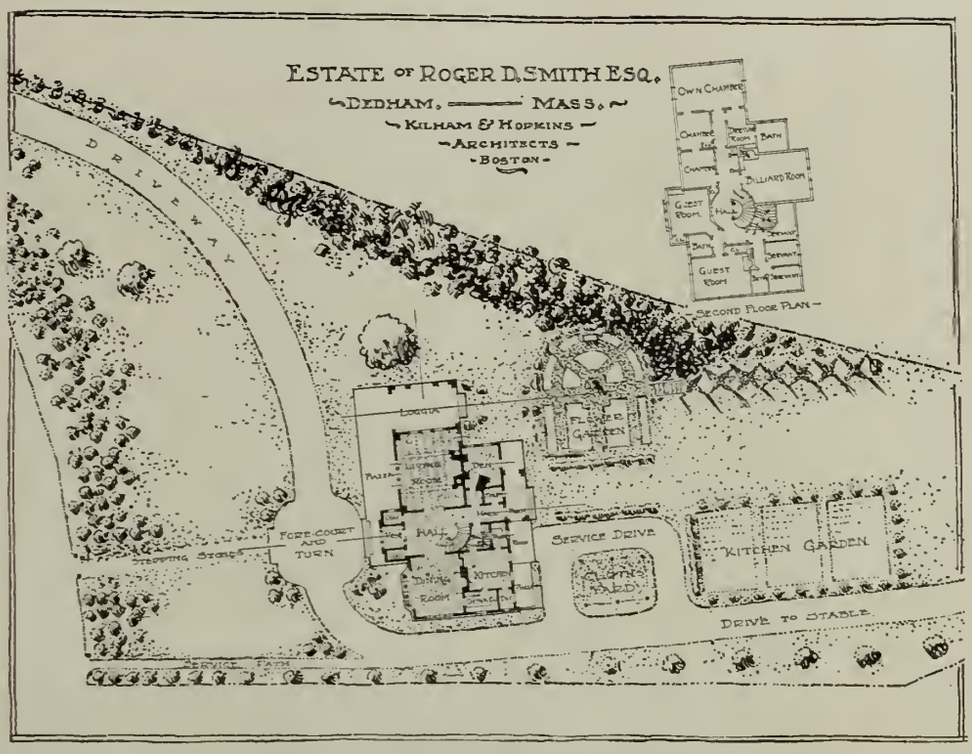
The Front of the House from the Highway



The Rear of the House

spiral in shape, allowing the service stairs and pantries to be placed very compactly behind it. The second story hall is circular and is lighted by a large ceiling sash. Being situated in the interior of the second story, it permits chambers to be grouped all around it, thus gaining at least one more room than is usually possible when the hall is lighted directly from the outside.

The exterior is a yellow toned rough-cast in the first story. This material extends over the front gable end in order to accent the main entrance. The remainder of the exterior is covered with redwood shingles. Nearly all the back is shingled in both stories, as may be guessed, to save money, although it gives a rather pleasant and informal effect in connection with the flower and kitchen gardens, lately made, and the service yard.



PLANS OF THE HOUSE AND GROUNDS



THE LIVING-ROOM

The driveway follows the natural grade from the street to the forecourt at the entrance. The front path was made with stepping stones set in turf. A small formal garden, placed on the axis of the loggia and on the edge of the valley, is backed by firs and pines and leads by an arbored walk to the river.

IT was pay day at one of the largest engineering offices in New York City. The firm had recently added to its force a great many "naturalized citizens." The following conversation took place between the cashier and one of the new employees.

As the man came to the pay window the cashier asked: "Whose room are you from?" For an answer the man passed in his slip. "Are you a draughtsman?" asked the cashier. "No, I'm a Swede," was the reply.



A Hillside Cottage
at Lawrence Park
Wilder & White, Architects

A Unique Suburb

Beautiful Homes at Lawrence Park, near New York City, which are Varied and Individual in Design yet, as a Whole, composing an Attractive and Harmonious Group

Part II

By Frederick E. Partington

IT must be more than twenty years ago since we began to have that surfeit of Queen Anne and the "Colonial." All that debauch is happily over. It developed no end of eccentricities which the layman mistook for originality, and it brought into being whole villages of flimsy and undefinable things which belong more properly to the art of the milliner and the candy man. It was a godly impulse that turned the more serious of our architects to something substantial and expressive, and Lawrence Park is a striking example of the change. Of the sixty or more houses within that enclosure you find scarcely one that jars or disturbs the harmony. They are built to get on with each other, and not only with each other but with the whole setting; and that perhaps is the proper test. When Nature does not resent encroachment, and when her own careless art is hospitable to the studied work of man, there is little more to say. That certainly is the truth in this park at Bronxville.

The mind does not worry much either about the style of these houses. There is some suggestion of France, of Norman France, and also of Norman England. Whoever recalls that field will remember with delight the Norman farmhouse, by which is meant, not the shelter for the workman, but the house of the squire, the proprietor, the fine old *manoir* with its wall fruit and the dovecote. To reproduce this in America, where the material must, for years to come, be mainly wood, is not entirely easy; but the task has been as well accomplished as wood will permit, and in many of these houses stone has been so liberally used that the success is in some instances complete. The house of Will H. Low, the artist, is perhaps the best example of this expression. Except for its obvious and lovely modifications, made to suit the owner's needs, it might be something around Lisieux or Caen. All of these houses have been delightfully adapted to their sites. Nothing could be more charming in this way than the home of Mr. Hayward. The finest advantage has been taken of the broken and romantic surroundings, so that it seems to be the result of a century's growth. That, indeed, is the peculiar fact about the whole park. Though it is very new, less than two decades, it has all the appearance of having age and "family," and not one family but many families. The temptation, so common to most suburban clusters, to imitate, to repeat the plan, is never apparent here. When you reach the house of Mr. Schladermundt you fall upon charms and surprises. Beyond the studio wing, to which the road descends steeply, he has built a villa with perky dormer windows and a rear wall dropping away boldly to a garden far below and



The Reception Alcove of a Stair Hall



Mr. W. R. Wilder's Cottage
From the hillside below

overlooking a broad meadow where heaven should have made a lake. Approaching the house from the garden side, you are no longer in Bronxville, you are again in France. Even the sun beating upon the old-fashioned flower beds is a French sun, and even the flower beds, a trifle tangled and neglected, are French flower beds, almost betraying the reason for their neglect. Nothing, frankly, was planned so that in the possession and the maintenance of it the gentle owner would be exhausted. It must be able to take care of itself, and even in doing this to produce effects. If the rosebush on the lower terrace should need care, so would the baby on the terrace above, and there was to be no pang in letting the lesser flower take care of itself. Merely to look at the most of those houses is to convince you that artists are at work there, and that nature, as usual, is making it easy for them.

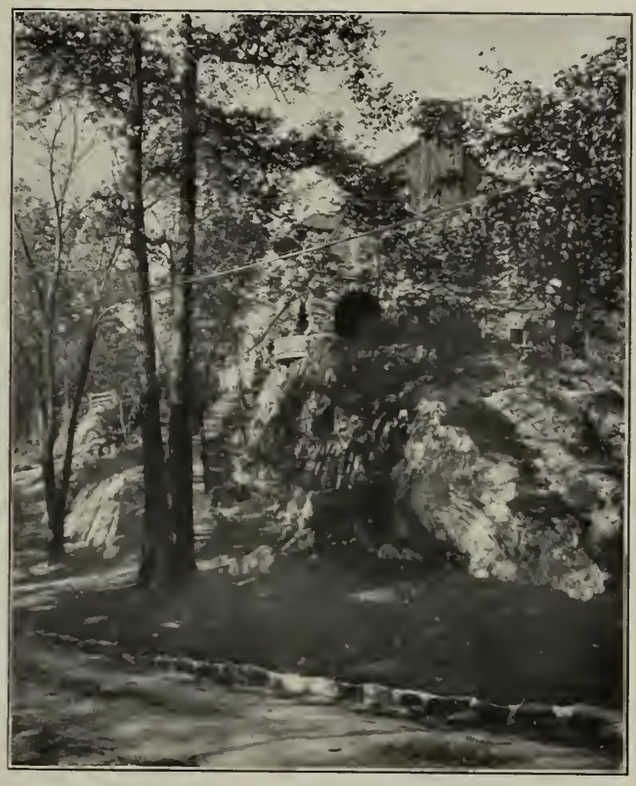
None of the houses could be classed as extravagant. There are some that must have cost less than five thousand dollars; there are two or three that may have cost above twenty-five thou-



An Attractive Living-Room
The Fine Effect of which is due to Good Proportions and Broad Surfaces of the Oak Finish

sand; but the majority could easily have been built ten or fifteen years ago for ten or twelve thousand. Which could be called the best or the most expensive rarely enters the mind, so very general is the excellence and so harmonious is the whole effect. Certain restrictions at the beginning did something, but not everything, in bringing this about. There were to be no fences, no excavations of soil or sand for selling purposes. There were to be no stables, no hen coops, no piggeries — no nuisances whatever of that order. The plans were to be approved by the association or by its chief promoter; and while actual values were not specified, it was understood that the houses must be attractive and refined and bear the mark of good taste and permanence. The sewerage, water and lighting privileges are general and are met by assessment. In 1907 these restrictions terminate, and the village of Bronxville will assume the usual responsibilities governing public service.

Remembering that fretful desire in America to be unlike one's neighbor, to do something



MR. HAYWARD'S HOUSE, "GRAY ARCHES"
Which seems to grow from its Rocky Base



A CHEERFUL DINING-ROOM
In which a Bay Window is made a Source of both Light and Heat to the Room



Mr. H. T. Schladermundt's House
Overlooking a Meadow
Walker & Morris, Architects



Mr. T. F. Allen's House
And its Picturesque Setting
William A. Bates, Architect

startling and original, more often idiotic and bizarre, it is unspeakably refreshing to see what has been accomplished; for even with restraints the building of so many houses offered numerous and fatal chances for blundering. Still more refreshing and wonderful is the fact that in creating all this the owners have skillfully concealed the difference in cost and quality. You could not easily point out the best house or the most expensive house. They are all best for their particular purpose and their particular owners. They suggest, not so much the idea of value, as the idea of good breeding and refinement. There are no back yards, there is no litter, there is no neglect. The orderliness, the absolute finish of the place is what gives delight. It is not formal, and yet you feel that there are pleasant conventions to observe. It is elegant, and yet you are not made conscious of it. It is all the outward expression of inward culture.

The real meaning of this park community of homes is felt and understood the moment you emerge and walk along the public road beyond the station. Though in some sense attached to the park, the peculiar atmosphere is suddenly lost. Even the architect has failed to keep it. Those houses along the highway — a curbed and fenced affair — might be in Pasadena; they are certainly not in the organism of Lawrence Park. This fact, so perfectly obvious, is a curious testimony to the value of a logical and harmonious scheme, rigidly carried out. It even suggests how, on a larger scale, the makers of municipalities might enforce the law of beauty; how, at least, our cities might compel the right employment of colors, decide the height of buildings and resist encroachments. Municipal art will doubtless have a long road to travel before that happy goal is made, but the lessons of a place like Lawrence Park all point to this and show the ultimate wisdom of such restraint.



A Stairway
Ingeniously screened from the Hall



The Living-Room of an Artist's House
Haydel & Shepherd, Architects

It ought, finally, to be remembered that every movement of this sort succeeds in the end,



Mr. Low's Living-Room



Mr. Low's Dining-Room



THE HOUSE AND STUDIO OF MR. WILL H. LOW
William A. Bates, Architect

not because of the sagacity and force of its projectors nor because of the beauty of its setting. These count for much in the first flush of the enterprise. They may cause the plots to be sold and the houses to be built, but they may easily fail to keep the people contented.

The only thing that can at last prevail and hold the place intact is social sympathy, or that useful gift of getting on together. Likeness of temperament is much more important than likeness of occupation or equality in wealth or even a similarity of tastes, because with that assured the rich and the poor may dwell together, the artist and the merchant may be intimate and, for all alike, life will be quite tolerable even without bridge and scandal. It is evident enough that the home-owners of Lawrence Park are where they are more because they like each other than for any reasons of beauty, convenience or seclusion.



A STABLE OF ROUGH-CAST
On the edge of the Park

A FAMOUS sundial is over the doorway of an old house occupied by the Assam Brothers adjoining the Church of St. Johann in Munich. Within a frame is the dial face, at the center of which sits a little cherub playing a pipe which forms the gnomen.



A Picturesque House at the Edge of a Wood

The Property of Pressley Bisland, Esq. *William A. Bates, Architect*





A Living-Room and Adjoining Conservatory
(Within the House at Lawrence Park, illustrated on the Opposite Page)

President Roosevelt's Country Home

The Homestead at Oyster Bay, famous as the Scene of the Foremost American's Domestic Life

By Waldon Fawcett

THE habitation which is and always has been "home" to President Roosevelt and the members of his family is located at Oyster Bay on Long Island. Here, in the brief intervals between his periods of public service, he has made his permanent home and hither he has repaired for his summer vacation every year since assuming the Presidency. The President encourages all the members of his family to emulate his example and play hard as well as work hard, and in consequence their life at Oyster Bay, as well as its setting, presents much that is ideal.

President Roosevelt's father first became a resident of Oyster Bay when the present Chief Magistrate was a very small boy. There were several children in the family in addition to the sickly and delicate Theodore. The elder Roosevelt speedily came to the conclusion that they would thrive best in the country, and so he selected a beautiful spot near the village of Oyster Bay on the north shore of Long Island and erected the country house which he named "Tranquillity." Here, amid the hills which border the Sound and Bay, Theodore Roosevelt and his brother and sisters lived the wholesome open-air life which later found a counterpart in the experiences of the President's children.

The President's own country home at Oyster Bay, which he has occupied, off and on, for about twenty years, is known as "Sagamore Hill," and



THE HOUSE AT "SAGAMORE HILL"

the site was chosen largely because of the opportunities which it affords for solitude, — in order that the owner might not be compelled to, as he has expressed it, "live in a neighbor's pocket." The estate comprises ninety-seven acres, nearly half of which is wooded. Two or three acres are in garden and some fifteen acres are devoted to lawn. The house, from which no other similar habitations may be seen, bears the impress of homely comfort rather than architectural novelty. The main building is a big rambling frame structure, to which there has been added in recent years a brick wing, containing the President's valuable library. A wide veranda extends on two sides of the house, looking out over the spacious lawn, and it is here that President Roosevelt, book in hand, spends a majority of the less active hours of his vacation.

The living-rooms at Sagamore Hill are well worthy that name, for they are large, airy and not over-furnished. The person who is wont to contend that there is naught to compare with a profusion of books to give an atmosphere to a home will find much in support of his theory at the Roosevelt country seat. Not only are the walls of several of the rooms lined with bookcases, but tables and desks are usually heaped high with books and magazines. Another Rooseveltan touch in the furnishings is found in the presence of numerous mounted game heads and other trophies of the chase.

The drawing-room in the Roosevelt home is a highly attractive apartment. The hard wood floor is covered with several very beautiful Oriental



THE PRESIDENT'S PIAZZA

The Scene of Notable Interviews and where he spends many Leisure Hours

rugs, and the tinted walls, white woodwork and furniture upholstered, as it is, in flowered tapestry, contribute to a light, cool effect. A novelty in indulgence of the President's fad for hunting is a gun-room, where, in addition to a goodly assortment of the most up-to-date firearms, may be found weapons that have seen service in the Spanish-American, Philippine, South African and other conflicts. The President also has an "office," a conveniently arranged working apartment, where he may dictate letters to his secretary or transact other business secure from interruption.



THE STABLE AT "SAGAMORE HILL"

The Oyster Bay estate of the Roosevelt family affords facilities for the indulgence of all the open-air diversions of which the President is so fond. A portion of the lawn is given over to an excellent tennis court; near at hand is a dock from which the Roosevelts set off in a rowboat for their frequent "all-day picnics" on the Sound, the President invariably at the oars; and the wooded portion of the estate gives opportunity for the indulgence of the President's propensity for wood chopping. Indeed, the Chief Executive, by way of diversion, usually cuts the major portion of the winter wood supply for the Sagamore Hill estate.

After all, however, the Roosevelts at their country seat, as elsewhere, derive the greatest amount of enjoyment from horseback riding. The stable, a neat but unpretentious frame structure, is taxed to the limit of its capacity to accommodate the saddle animals; for in addition to the President's two hunters and Mrs. Roosevelt's Kentucky bred saddle mare there is a mount for each of the children, not forgetting the calico pony Algonquin, the prized steed of Quentin, the youngest member of the household. In the stable also are a number of vehicles admirably adapted to use upon outing occasions by folk who value country life for its own sake. Among these equipages is a quaint "wagon," built more than eighty years ago and used by three generations of Roosevelts. Most of the men employed on the Sagamore Hill estate are veterans in the employ of Mr. Roosevelt. The superintendent has been in his service for about a score of years, and the family recently pensioned an old colored gardener who had served the family for an even longer period.

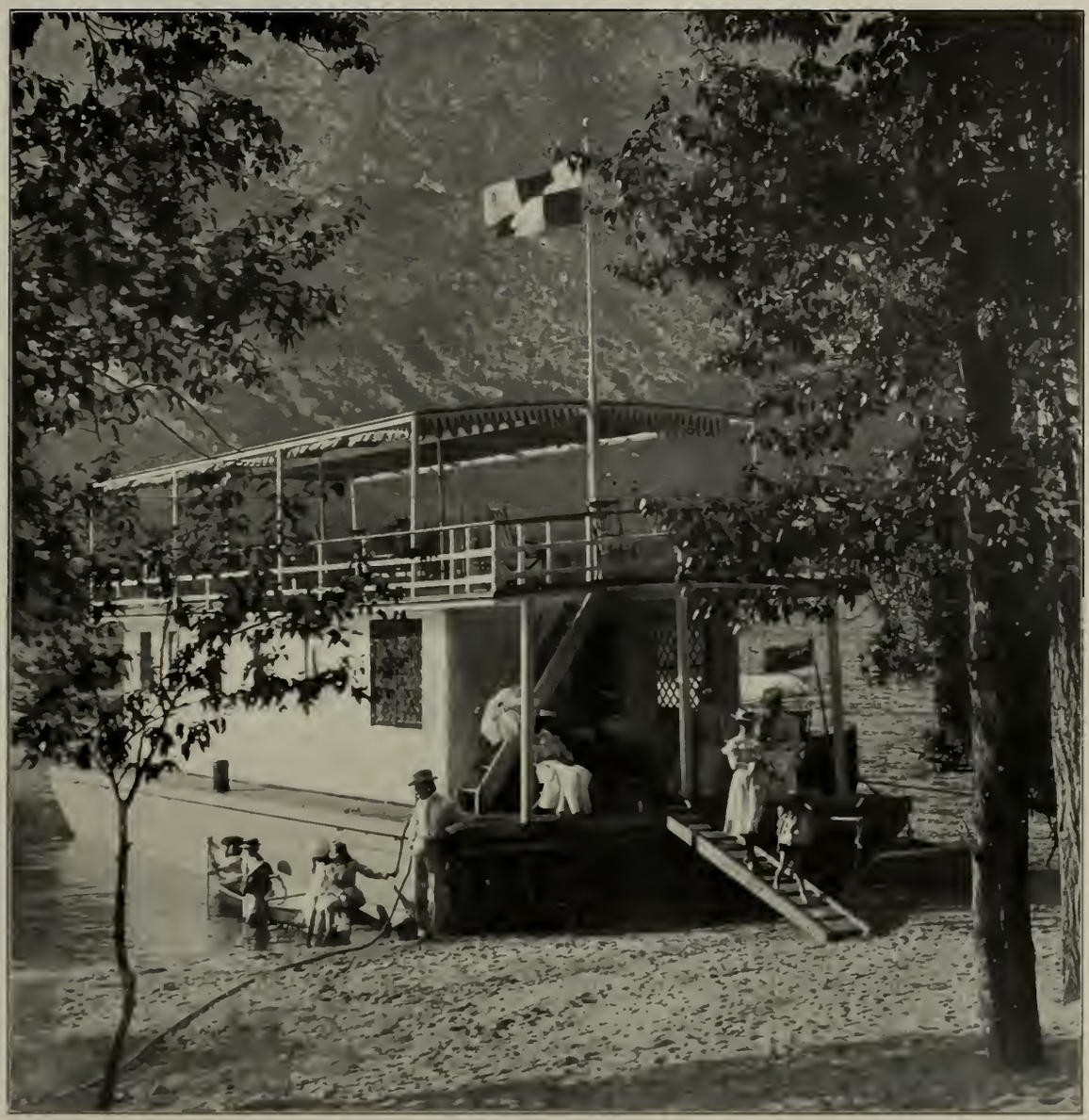




PICTURESQUE BYWAYS OF THE OLD WORLD — II

The Sanctuary of San Caterina, a Monastery on the shore of Lake Maggiore in Northern Italy

The second of a series of beautiful views in which architecture is set amid the finest natural scenery, and at the same time enhances that scenery by a sign it gives of man's handiwork



The Enjoyment of a Houseboat Home

Houseboating in America

(Continued from page 186, Indoors and Out for July)

By Albert Bradlee Hunt

THE man who has a sailing houseboat generally wants, in addition to that delightfully uncertain method of getting about, a gasoline engine, so that if he be becalmed or anything breaks down he can get back to his moorings. Once the owner installs a motor in his boat, however, it is but a short time before he abandons sailing altogether and depends on his engine entirely. So it has been and continues to be with yachts, and the indications are that history will repeat itself in the houseboat.

If a man be an enthusiastic yachtsman or devoted to motor boating or to canoeing, he may still enjoy these by having the smaller craft in connection with his houseboat. He will find it far less expensive and much more enjoyable to use his immobile houseboat for his home and base of supplies, and instead of moving his entire home, simply to go out for a day's sailing in the little single hander which is moored astern, or for a trip in the launch, or perhaps for a few hours' paddling in the canoe.



The Main Cabin looking Forward

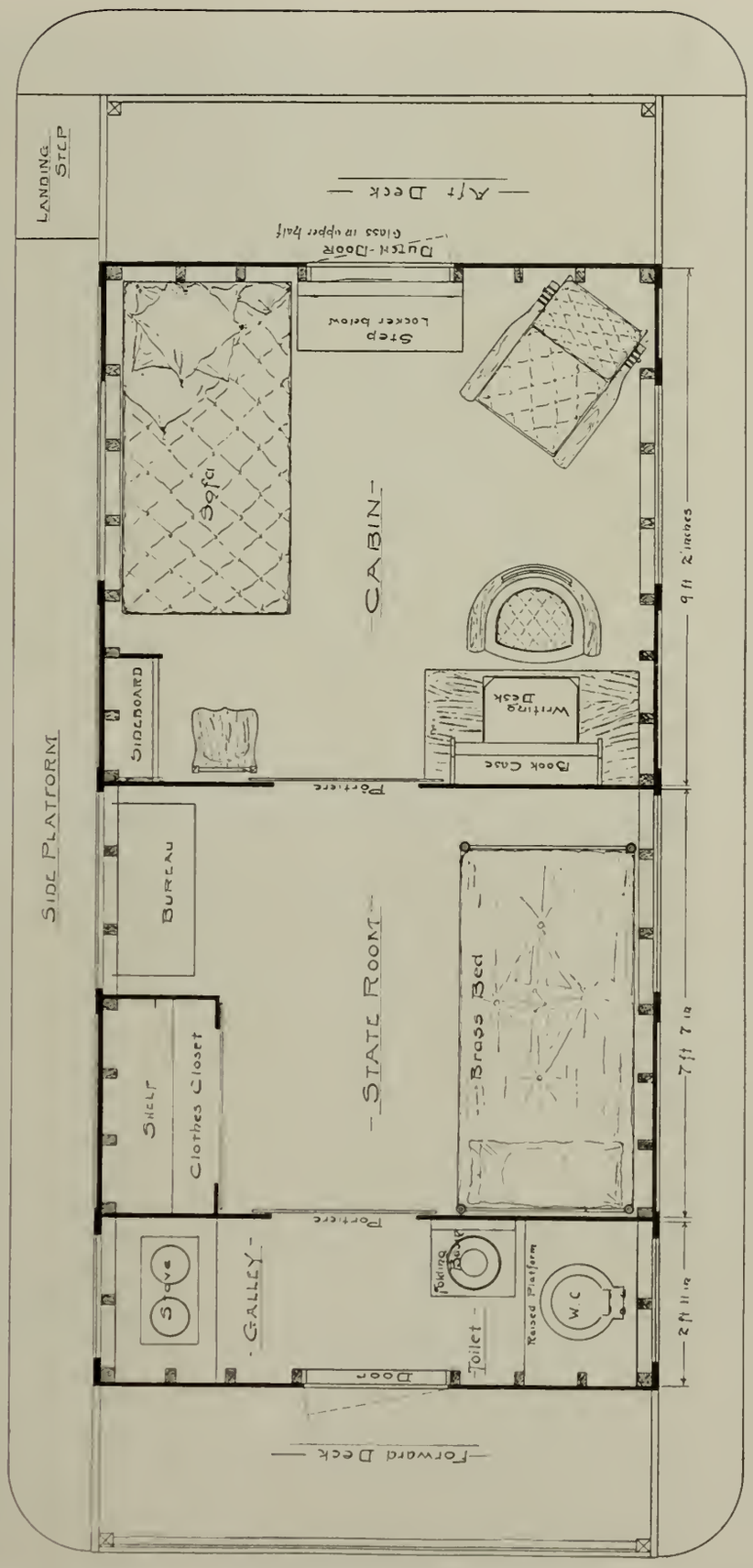


The Main Cabin looking Aft

THE INTERIOR OF "HOSTESS," A SIX HUNDRED DOLLAR HOUSEBOAT

Length, Twenty-six Feet *Designed and owned by Mr. Charles D. Mower*

Refinement in design and perfection in detail come only with development. With very few exceptions, the houseboats designed and built in this country have been rather crude productions. While they have answered the purpose in almost every way, they have been lacking in beauty and symmetry. It is quite as easy to produce a houseboat that pleases the eye as to build one that is ugly and unsightly. In the discussion of interior and exterior treatment it would be well to deal more with the scow houseboat of the immobile type; for when one gets into the power or sailing houseboat, one draws farther away from the square and rectangular form of the house to the concave and convex form of the yacht. The treatment of the latter must necessarily rest with the naval architect, whose personality should pervade the entire design.



The Accommodation Plan of "Hostess"

It seems difficult to secure any beauty of form or harmony of design in the square-ended scow with a box-shaped structure on top, and in a way it *is* difficult. The most careful disposition of the bulk and the greatest attention to proportions and detail are essential to insure gratifying results. In vessels of this type the most pleasing craft have been designed by regular architects rather than by naval architects. The former fraternity usually are of a more artistic temperament, and as the designing of the houseboat requires no technical knowledge of naval architecture and engineering, these men seem better able to cope with this interesting problem. As an example of this, the most artistic houseboat yet produced in this country came from the board of George Porter Fernald, a young Boston architect. Sketches made by other civil architects interested in houseboating all indicate that before long there will be seen vessels even more beautiful and having more architectural qualities than any of the huge college



THE SALOON OF "LIL"

The Windows on the Right open into the Main Gangway. At the Far End is a Draped Mirror



THE BEST BEDROOM OF "LIL"

The Ceiling and Walls, like those of the Saloon, are covered with Oriental Cottons



THE HOUSEBOAT "LIL"

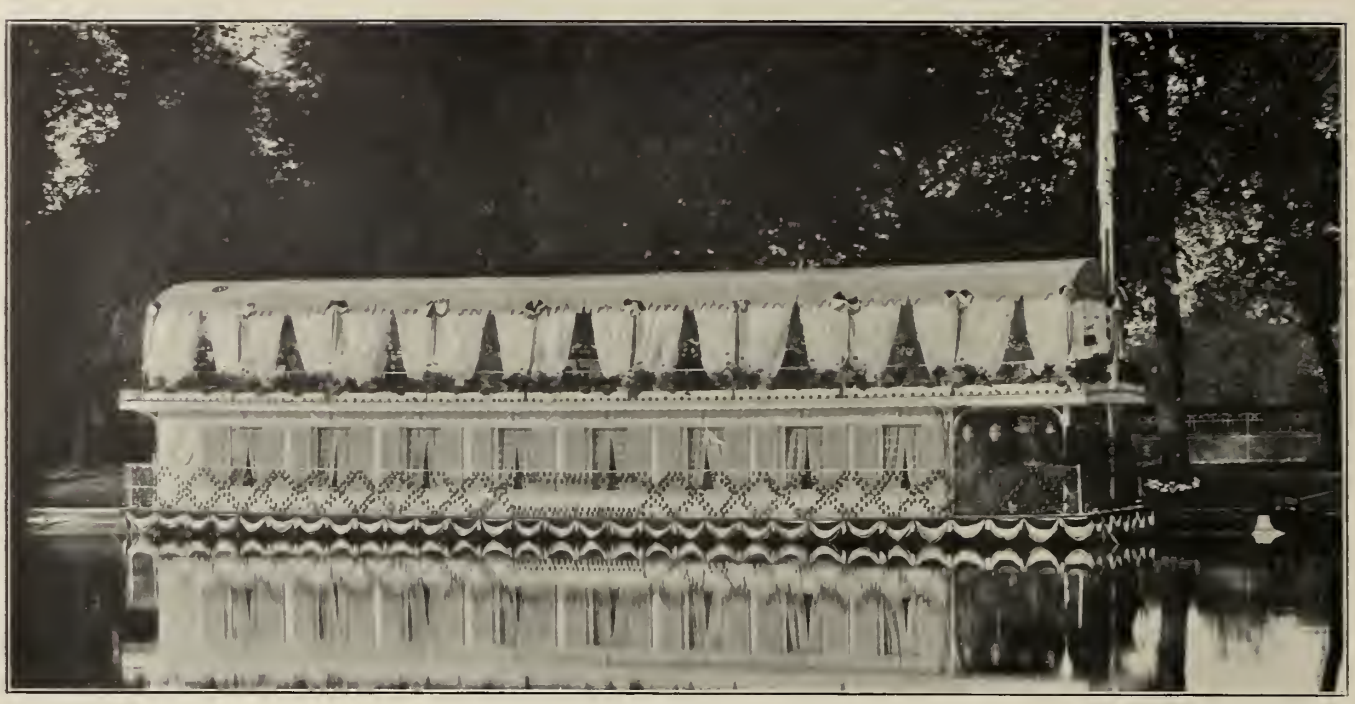
One of the most Commodious of the Fleet on the English Thames. It contains a Saloon and Four Bedrooms, and has a Tender with Kitchen, Offices and Servants' Accommodations



THE CORRIDOR ON "LIL"



A HOUSEBOAT FIRESIDE



AN ENGLISH HOUSEBOAT IN GALA RIG

The Small Lamps arranged along the Rail are for Colored Lights

barges or houseboats long so familiar on the Thames in England. It is a new field, and the clever and original draughtsman cannot fail soon to give us most pleasing creations. Unnecessary detail has nothing to recommend itself, yet there are many unique and commendable features that might be incorporated in the design. There are a few fine old books which show really wonderful detailed drawings of old vessels which are filled with suggestions that will be most helpful to those who are really anxious to accomplish something out of the ordinary. Chief among these works is Frederico Henry Chapman's marvelous book, "Architectura Navalis Mercatona," published in 1765 at Stockholm.

Many houses on scow houseboats have been shingled or covered with weatherboards, and the sides have been stained or painted. This is the simplest and most economical treatment, and while rather crude gives very fairly good results.

Unless one wishes to indulge in unusual forms and expensive carving and decorations, the best results can be obtained in the painting of the house and superstructure. Houseboats will admit of a strong and bold color scheme. A green hull and a white house with green blinds make a good combination. The effect is heightened by green flower-boxes all around the edge of the roof, with strong notes of green and red in the flowers and foliage. Awnings of a broad red and white stripe, covering the roof and protecting the windows, add much to the effect. White is particularly desirable for the sides of the house, as it reflects the heat. The top of the house should be covered with canvas and painted a light pea green or a straw color.

The entire top of the cabin house may be converted into a roof garden covered with an awning. Galvanized iron pipe stanchions with stiffening pieces extending up to the ridge, which should be higher than the side plates, make the best framework for the awning, which can be lashed fast so that it will not go adrift on a breezy day or slat and bang to the annoyance of every one aboard. In high or strong winds the awning should be rolled up, otherwise it will tear and slat to pieces. Side awnings add much to the comfort of the upper deck, as they shut off the slanting rays of the sun and give protection from a driving rain. It is on the roof garden that the occupants spend the days and evenings during good weather, and this should be made as attractive and comfortable as possible.

To get a gravity flow of fresh and salt water in the basins, tubs and closets below, good sized tanks should be placed on the upper deck, preferably in the center. These need not be unsightly nor in any way obstructive, and if the top is



ONE OF THE LARGEST HOUSEBOATS ON THE THAMES

A Separate Floating Raft in Front of the Houseboat is a Means of extending the Promenade

boarded over they can be covered with cushions and used as seats. Rugs and willow chairs and tables and steamer chairs make the deck a most delightful lounging place. In good weather the meals may be served here.

It is in the interior of the houseboat that the individuality of the owner will make itself felt and very properly so, for much of the enjoyment of life on board is to feel that one actually had a say in the decorating and furnishing of the boat. Too light colors below should be avoided, for even on the darkest days there is always a strong reflection from the water; and if there be too much of white paint, or light color in the hangings, the effect is glaring and unrestful. Greens and browns give the best results for the living-rooms. Crash, canvas and burlap make the best wall coverings; and compo-board screwed directly to the studs



THE MISSISSIPPI RIVER HOUSEBOAT "IDLER"

Owned by Lafayette Lamb, Esq.

The Starboard Stack at the Stern is the Vent to the Kitchen Stove; the Port One is from a Little Boiler that heats the Boat with Steam and supplies Power for the Electric Light Plant



Upper Deck of the Stern-wheel Houseboat "Buckeye"



The Interior of a San Francisco Houseboat



THE "AGLAIA," A NEW HOUSEBOAT MOORED IN WINTHROP (MASS.) WATERS
A Fine Example of the Scow Type *Designed by Silas B. Duffield, Jr.*

gives a good foundation on which to apply these materials. The woodwork may be either stained or painted. Ceiling and deck beams should be of lighter tone than walls; and floors should be painted a much deeper color than that of the walls. A fireplace should be provided for in the living-room. A very attractive one that will burn wood or cannel coal may be built of tile, and in this way the cabin may be kept dry and comfortable even in cold and wet weather.

If so desired, brighter effects may be used in the bedrooms, grays, creams or ivory white are good; and these apartments can be made most charming by the judicious use of chintz. The bathroom should be finished in white enamel paint. A clear, bright pea green has been found the most desirable color for the galley or kitchen and the servants' quarters.

Built-in bunks should be avoided in the bedrooms; the simplest iron bedsteads are cleaner and more sanitary in every way, and the floors and walls behind are more easily cleaned.

Leaded glass or muntined windows add much to the appearance, both from the exterior and the interior. Inside sliding blinds are almost indispensable, and there should be awnings on the outside. Some prefer outside blinds, but that is a matter of individual taste, and if they are used, awnings will have to be dispensed with. Screens are hardly necessary as a protection against mosquitoes, for no matter how thick they may be ashore, they seldom go out to where the houseboat is moored except in certain few localities. In some places flies are most annoying, and screens are put at the doors and windows as a protection against them.

Life on a houseboat affords far more privacy than does a residence ashore, and the cost of the smaller and simpler craft puts it within the reach of the bachelor or the family man of moderate means. Near almost every big or small city located on the water a quiet, sheltered spot is to be found, where a houseboat may be anchored, in a location permitting the owner to travel to and fro each day to his business. In this way he secures for himself and his family a country home at a very nominal cost, and the expense of living is no more than it would be in the city.

Unless one is disposed to do one's own work, the question of a domestic is a serious one, for the maidservant on a small houseboat is almost out of the question. The independent maid of



THE CABIN OF "AGLAIA," LOOKING FORWARD

to-day would hardly consent to accept a position on a houseboat unless she were a most extraordinary person. To employ a Japanese or Chinese manservant seems the only solution. The former is dirty as a rule, and has a habit of frequently changing his "job," while the latter is clean, economical and altogether the most efficient and courteous servant, but unfortunately he is not easily obtained.

If the owner can afford a manservant the question of getting supplies is a simple one, for the man can do the buying each morning, and when the butcher, the baker or the candlestick maker hails the houseboat from the beach, Sindbad can row ashore and bring aboard the delicacies for the day. By far the best way to replenish the larder is to buy in the city the week's supply and have the goods shipped in a barrel or crate, and then, with the exception of milk and bread, the task is done for the next seven days. If one's boat be moored some distance from the town, the same plan can be resorted to, or else the near-by farmer, who is always on the lookout for the almighty dollar, will furnish one with the necessary supplies. Wherever one goes, the actual cost of living on the houseboat should be less than it is ashore.

A small houseboat about thirty feet long and ten feet breadth, with accommodations for two or three persons, can be built complete in most parts of the country for $500, and in some places the cost would be less. This is about the smallest craft on which several people can reside with any degree of comfort for a period of three or four months. The cost of building varies so in different sections that it is almost impossible to give estimates that would



THE CABIN OF "AGLAIA," LOOKING AFT TOWARD THE STATEROOMS

not be misleading. Suffice it to say that although the material must be of the best, the construction all through is of the simplest sort and no high skilled labor is required.

In the long run it will be found much cheaper to build a new scow on which to construct the house. In this way a new, sound and clean hull is secured. If an old hull is purchased, the greatest care must be exercised in testing to determine if it is sound and tight. A leaky hull is a constant care and expense and never gives satisfaction. Another consideration is that these old craft are seldom clean and frequently are filled with vermin. If the latter condition exists, the only thing to do is to burn the hull; for there is no way of getting rid of such pests.



A Houseboat Cook and Galley

A good anchor is the best insurance to have on one's boat, and it is far better to have it too heavy than too light. Many men have spent sleepless nights because they were not sure their ground tackle was heavy enough. If one decides to make a prolonged stay in a place, it would be advisable to put down a permanent mooring. The best kind consists of a mushroom anchor, shaped, as its name implies, like a mushroom, and a chain cable. Several foundries make a specialty of these anchors. When ordering all that is necessary is to give the dimensions of the boat and the kind of bottom it is to rest on, that is, whether it be sand, rock or mud.

Houseboats of small size should be hauled out on land in the winter; for if left overboard they are liable to be frozen in. This sometimes causes the boat to leak, and when the ice breaks up in the spring it may sink. While the boat may dry out if hauled during the winter, the planks swell together soon after it has been put overboard, and it will be drier and sweeter as the result of the winter's rest on the beach.

The windows and doors should be boarded up during winter, but allowance for a current of air through the boat should be provided for, and when the spring comes it should be opened up on good days. This will prevent dampness and mildew.



Modern Beach Promenaders

Of What Shall the House be Built?

The Fourth of a Series of Articles devoted to the Chief Building Materials for Country Houses

The Merits of Stone

By Gilbert Hindermyer

IN discussing the stone house we assume that something of other materials has already been learned. Wood, half timbering and roughcast are all cheaper than stone, and each has its particular charm; but assuming that the consideration of materials less durable, less frank in the handling or lacking solidity in character has resulted in a decision for some form of exposed masonry, then the choice usually and naturally rests between brick and stone.

Assuming for the moment these materials to be structurally equal, the first practical question is that of their relative cost. Since this is largely a matter of the facility with which either may be obtained, no general rule may be offered. In localities where stone is plentiful there are apt to be few bricks, and therefore stone would be the cheaper; in clay districts of course the reverse would be true; but where brick and stone are equally available, practical builders agree that their cost is so nearly the same that this consideration may be safely omitted. It should be added, however, that where a special "face brick" is employed the cost of walls is much increased, depending in amount upon the style and quality of the brick. Here also lies the temptation to cover a poor wall with a fine-looking shell. With regard to stone it is supposed "ashlar" masonry is not intended, that is, stone dressed to a smooth face, as commonly seen in Indiana limestone, marble or granite; nor is it supposed these kinds of stone, even if left rough, will be used as facings. Field stone or the product of a quarry near the locality of the house is the kind referred to here.

The house being primarily a place of protection and comfort and secure from the elements, the practical advantages of a given material are of great importance. In choosing between brick and stone it is of interest next to consider which seems structurally superior in durability and weather resisting qualities. In this case the characteristics of local stone and different makes of bricks must be learned, and learned best from the



Stone as a Base for Lighter Material



Rugged Field Stone used with Shingle

masons and bricklayers who know them by long experience. One example is offered, which shows the kind of inquiry to be made, no matter where the locality.



A Stone House in the English Style

Property of Francis L. Potts, Esq. *Cope & Stewardson, Architects*

In the neighborhood of Philadelphia there is a particularly beautiful stone known as "Chestnut Hill stone." It is quarried in irregular slabs from six to eight inches in thickness and laid in the wall on its natural bed, that is, in the same position it occupied in the quarry.

These slabs are made up of horizontal layers separated by joints almost too fine to be perceptible. When newly laid and exposed to the heavy rains and driving winds from the northeast, water frequently finds its way through the stone by way of these horizonal joints and penetrates to the plaster on the inside of the wall. No efficient remedy for this trouble has been found. It is pleasant to add and important to note and remember, however, that this ill cures itself; for in the course of time, three years at the longest, the porous layers or joints close or fill up and become quite impervious.



The Harmony of Field Stone and Dressed Indiana Limestone

(*The Piazza of the House shown Above*)



A House at Haverford, Pa.

Built of Local Stone upon which has been dashed a Light Coat of La Farge Cement and Sand in a Thin Liquid State
Property of Charlton Yarnall, Esq. *George Bispham Page, Architect*

Then the "wet corner" of the house exists no more. There are doubtless other kinds of stone and other methods of laying in which this temporary defect does not appear. It is not fair to attribute this fault to stone alone. Brick walls also frequently allow rain to pass through them; and soft, porous or "salmon" bricks often find their way into walls except when guarded against by the most vigilant superintendence on the part of the architect.

It is popularly supposed that the greater thickness of a stone wall insures a warmer house in winter and a cooler one in summer; but this would be difficult to determine accurately and is not stated as a fact.

The discussion of the matter in its artistic aspect is the most interesting in a general way, perhaps, since it is this which concerns not only those who live in the house and feel the joy of a personal possession, but likewise all who see it daily and who chance to pass by.

First of all is the idea of harmony, that selection of form and material which brings a house into unison with its surroundings and makes it seem a natural outgrowth and a part of them. Viewed in a broad and general sense the natural surroundings or the character of the locality in which the house is placed determines its material without especial trouble of selection by the builder. In a rolling, rocky country, where proper building stone may be had from local quarries, stone alone is appropriate. More definitely, in cities, or their more closely built suburbs, where bricks may be obtained easily and formal architecture prevails, brick better expresses surrounding conditions. Where building is more open and the city merges into the country, and especially in the country itself, the freer character of stone and its more rugged expression are more in harmony with the environment.

The difference between brick and stone is aptly expressed in the terms applied to each — stone masonry and brickwork. Masonry is an art, — an art highly cultivated in Europe and carried to a point of excellence which has preserved for us, not only the charming character of the simplest villages, but the studied beauty of the mediæval cathedrals throughout the Old World.

An artist or an artisan knows his material and its possibilities and handles it with freedom, skill and naturalness of effect. The worker in brick is more of a mathematician, whose efforts are limited by the definite size and shape of his bricks and the necessity for working height, width and breadth in multiples of approximately two, four and eight, — to say nothing of frequent bonds required by the smallness of his units. Therefore the greater freedom of handling rests with stone, and it may be said that it is better adapted to good work by the average mason than are the niceties of brick by the average bricklayer.

If it be true that the modern tendency is to get farther away from the artificial city surroundings and a little nearer nature out in the country and among the hills, then the argument for harmony in the majority of instances would appear to call for the house of stone.

It is not to be concluded that this material must be used of necessity for the entire wall. The lover of stone need not feel himself obliged to give it up because he cannot afford to use it throughout. On the contrary, it lends itself admirably to combinations with brick, plaster, half timbering, weatherboarding and shingles. There is no reason why its advantages of strength, the pleasantness of deep jambs and reveals and its general artistic effect should not be applied to a first story, while the lighter materials are employed above.

Perhaps one of the most charming, artistic and refined effects results from the combination of field stone with cut or dressed stone employed for sills, heads, jambs, mullions, string-courses and copings. Reference to the illustrations will show convincingly how beautifully this may be accomplished, and also how attractive are the mullioned windows, the beautifully proportioned gables with their molded copings, the accurate corners produced by the quoins, and the tall, graceful chimneys, — not suppressed, but made to serve as beautiful and important elements of the design.

Almost at the other extreme in the matter of treatment is the house built entirely of rounded,



A House at Harrisburg, Pa.

In which Stone of Differing Kinds and the Manner of setting it gives much Variety to the Wall Surfaces

Property of Maurice C. Eby, Esq. *Cope & Stewardson, Architects*



The Entrance Front

A House in which Rubble and Dressed Stone are Seen together



The Garden Front

Property of James Logan Fisher, Esq. *Cope & Stewardson, Architects*



A House built entirely of Field Stone

Property of H. Ward Leonard, Esq. *Jardine, Kent & Jardine and W. A. Bates, Architects Associated*

irregular stones with no trimmings at all. In this respect the boulder architecture of New England seems particularly satisfying. Many steep and rocky ledges, surrounded by forest trees and commanding attractive vistas of hillside and valley, offer admirable sites for summer houses. In a situation like this what could be more appropriate, harmonious and natural than a house of boulders? Properly treated it appears as though the walls had scarcely been built, as if the very rocks themselves had grown to the proper form of their own accord. One may easily add a little and still leave his house practically one with nature. Better still, he may cut away and leave the natural rock to form a part of his structure.

Such familiar names as Port Deposit granite, Connecticut brownstone, Indiana limestone, Pennsylvania bluestone, Vermont, Tennessee and Georgia marbles seem to indicate that the eastern part of the United States is fairly supplied with building stone of varied and desirable characteristics. One might perhaps expect to see these sections of the country express in their architecture the wealth of that stone which each possesses. This is scarcely the case. Wood has always been too plentiful, too cheap and too easy to handle. Moreover the commercial value of the kinds of stone mentioned has resulted in its being shipped in small quantities to be used elsewhere as trimmings rather than in its native locality as the wall material. It is interesting to note the difference in this respect in England and on the Continent, where the material of the cathedral, the country house and even the smaller examples of domestic architecture usually indicates the best stone to be had in that neighborhood. In our own country the quality of the stone is ordinarily indicated by the width and kind of mortar joint, the poorer kinds being laid in deep beds of mortar with a wide joint, and the reverse as the stone increases in beauty. It is to be noticed, however, that certain characteristics of style and treatment prevail, governed by the nature of the product in any given locality. In New England the boulder or field stone is apt to be most in evidence, laid very irregularly or in rubble fashion, seemingly without mortar; farther south, where the quarries supply thin, flat stones, more care is used in laying, and the jointing appears in evidence. The extreme is reached where both stones and joints are covered with whitewash or even thin plaster. The builder

will do well to observe and at least partly conform to the style of his particular locality.



A Sketch for an All Stone House

The difference in effect, the qualities of texture and the charm of character imparted to a plain wall by the width, style and color of the jointing admit of much interesting study and variety of good results. The stone building is complete in its own material and needs no other to make good its structural defects in the matter of lintels, sills and copings. There is, therefore, less temptation to use the contrasting "trimmings" often applied with worse than questionable taste in connection with brick. The directness, simplicity and strength of stone lead naturally to the same expression in the detail of other materials. Galvanized iron cornices, jig-sawed porches and ornate dormers are evidently incongruous and less likely to offer temptation to the builder in stone.

Many of the charming details which help to form the idea of a dwelling place and a home seem to result naturally from this material. Where else do the massive chimney, ample for its numerous flues, and the huge fireplace, with its generous hearth, seem so appropriate as in stone? The thickness of stone walls produces for the interior those deep jambs, wide sills and roomy window seats and alcoves so dear to the seeker of interior charm. Nor must we overlook that character of stability and permanence, that added charm of age, which stone assures to him who builds, not only a home for himself, but the most valuable of heirlooms for his descendants.

Protection from fire is also best insured in the stone house. The solidity and strength of its walls speak for themselves. This makes possible floor construction of corresponding weight and strength. Stone and tile floors are easily permissible. Then here, of all places, a roof of stone or heavy split slates becomes most appropriate. If one wishes to go further, it is a simple matter



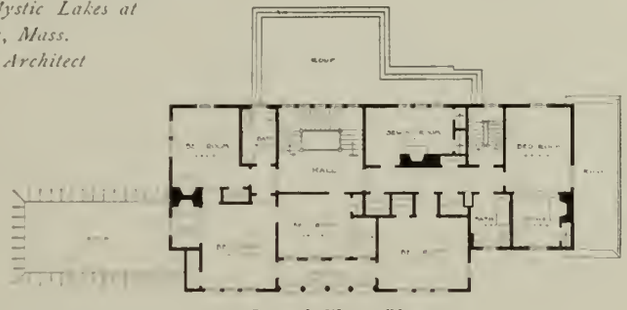
The Long and Low Form of House for which Flat Stones are Most Suitable



FIELD STONE WITH ROUGH-CAST ABOVE
The Residence of Hon. Samuel W. McCall
Overlooking the Mystic Lakes at
Winchester, Mass.
Robert Coit, Architect



First Floor Plan



Second Floor Plan

to use steel for the floor construction, cement for the floors, terra cotta for the partitions, and in this way to build a dwelling house in which no consideration of beauty nor design has been sacrificed and yet is as nearly permanent and fireproof as may be.

There is also much to be said in favor of stone with reference to style. If American architecture may be said to have developed a distinguishing characteristic of its own, it is most pleasingly evidenced in our beautiful and appropriate country houses. This is the one feature of American architecture to which even the Paris Ecole des Beaux Arts bows in appreciation and in which the great school acknowledges our architects unsurpassed. The charming and lovable country houses, so well adapted to their purpose, yet harking back to no timeworn precedents nor borrowing inappropriate styles, — devoid of style, unless it be American, — show their most characteristic and pleasing masonry examples in the house of stone.



Tenement Gardening

How a Small Amount of Money was Put to Good Use in Distributing Flower Boxes and Vines in Poor Districts of Boston

By Mary Rutherfurd Jay

WHEN the plan of planting vines and distributing window boxes in the tenement district was suggested at a meeting of the Associated Charities of Boston, the idea was at first violently opposed. One said that vines brought dirt and sparrows and other evils. Another feared that the window boxes might fall and injure passers-by, and all were unanimous in the opinion that if planted the vines could not live, as children and dogs would destroy any which might struggle into leaf, much less into bloom. However, they consented to risk ten dollars in the experiment.

But the poor man loves a bit of green, and the enthusiasm with which the people in the crowded quarter received the idea was really touching, and in marked contrast to the views of the well-to-do. Landlords in the North End were visited, and permission obtained to plant vines on their houses. All seemed proud to be chosen for such honor, and one man said he would like to give fifty cents towards his vine. On April 26

THE FIRST PLANTING OF VINES

was made. The party consisted of the supervisor and two laboring men, who carried a basket with tools and plants. Needless to say, a large crowd of children followed. They showed much interest, and were very useful, running for water when needed. One dozen Ampelopsis Veitchii, six Clematis paniculata and six honeysuckles were set out.

In most cases the brick pavement had to be removed. Then a trench of two feet was dug, the plant sprinkled and earth filled in much enriched with well-rotted manure.

In sunny places the flowering vines were planted. For these a trellis, consisting of a piece of poultry wire eight feet in length, was fastened to the wall with staples and another piece put around the vine, standing sideways from the ground like a fender, at the foot of which the bricks displaced by the hole were neatly laid to form a border. Then a child, boy or girl, was chosen to take care of the vine, and water it daily, and be really responsible for it. Later in visiting the vines it was interesting to be greeted by the "care-taker," who would explain with great pride how much water he had given it, and how he had kept the other boys away when they threatened to pull it up.

The entire cost of the planting was :

Two dozen vines,	$5.00
Labor of two men,	3.25
Basket, tools, etc.,	2.03
Poultry wire,	.60
	$10.88

The manure was obtained free from a neighboring stable.

In the Italian quarter, where most of the morning's work was done, the scene was very picturesque. Women with gay red and green handkerchiefs about their heads, and babies at their breasts, emerged from various doorways, and murmurs of approval were heard on every side at the prospect of green things and honeysuckle later on.

"*O Bella Napoli*," said one poor careworn soul, with children of all ages clinging to her skirts. "Me and my man, we go back there some day when I get through making the babies."

In Ranson Court the people seemed quite wild and of a jealous nature ; one woman flew out of her doorway, gesticulating wildly, and insisting that the party should not be allowed to leave till they gave her a vine also. The demand was much greater than the supply.

When the work was reported to the Board even the most skeptical was moved, and more money voted, so another planting of two dozen vines was made on May 18. And on June 1 two dozen

WINDOW BOXES WERE DISTRIBUTED

These were taken on a truck to the various houses. The committee went the rounds afterwards and planted the seeds, allowing the owner a choice in the selection. Three kinds of seeds

were used in each box, and the combinations were as follows:

Front of box,	Trailing Nasturtiums.
Middle row,	White Petunias.
Back row,	Scarlet Zinnias.
Front of box,	Morning Glory.
Middle row,	Sweet Allyssum.
Back row,	Purple Phlox.
Front of box,	Nasturtiums.
Middle row,	Marigolds.
Back of box,	Scarlet Phlox.

These plants were selected as those easiest to grow, and give the gayest possible effect for the limited amount of space. For the boxes in windows where no sun ever comes, pansies and eschscholtzia were used. A little wooden tally was placed at each row, with the name written in indelible pencil. The box was then securely fastened to the window with iron brackets.

Double the number of boxes could readily have been given away, or even sold, as the crowd was so eager for them. One or two, which were not already promised, were sold at fifteen cents each to passers-by. This small sum was the actual cost price per box, including earth; but, with the seeds and labor, each box averaged sixty cents.

Quite old and careworn women seemed especially interested; the thoughts of a bit of garden probably recalling memories of early days on the farm. One crone, after hobbling up four pairs of stairs, returned, producing fifteen cents, and then commenced the innate woman's love of selection in her bargain, and she weighed the comparative merits of zinnias and marigolds with all the intensity her more fortunate sisters might in selecting a French bonnet. The marigolds won the day; they seemed the most popular with all, and the most asked for.

About four weeks after the planting the boxes were visited, and in every case except one the seeds had come up, made a good growth, and needed thinning. The planter started out one hot July morning with a laborer and push cart containing rich loam and flower pots of various sizes. As the boxes were thinned, the seedlings were put in a newspaper and taken to the cart and potted off to give to the boys and girls in the neighborhood.

A small boy of six, with a shrill voice, in tones which rang down the street, acted as summoner, announcing: "Here comes the plant teacher, she makes the trees grow." A crowd began to collect, soon it became almost a mob. Some children brought little empty pots of their own to be filled, and all begged to be the "next" to have a plant. Those who received slips ran off quickly to their houses and, climbing the rickety stairs, burst into their rooms, reappearing at the windows to place the precious pot where it would have most sun and air.

On this same day the vines were visited, and in almost every case were in flourishing condition, and already four or five feet up the wall. But in Ranson Court, whether owing to the dense shade, poor soil, lack of water, meddlesome children, or all these conditions combined, only one had lived, but that was an ivy, a fine spreading vine, and bidding fair to run over its original house and fill the walls where its less fortunate mates perished.

A prominent citizen offered $100 to be distributed in prizes for the best effects in tenement gardens in the North, West and South Ends of Boston during the summer. And it was a pleasure to read in the paper that when the awards were given, on August 19, Francesco and Louisa Pasquale of South Margin Street, the Italian couple who were planning their return to Naples, received eight dollars, which no doubt is being kept in some scarlet handkerchief to help towards that happy occasion.



The Home Grounds

The Garden Workbench. — No extensive garden operations can be carried on without the aid of a tool-shed and workbench. The latter will prove a most useful and convenient acquisition to the gardener whose only garden may consist of window boxes and potted plants.

The most convenient worktable is one situated in the open air on the shady side of the house or under a low open shed. This open-air position is a convenience in that it admits of the free handling of dirt without the subsequent sweeping necessitated by work indoors or on a floor. The table should be of sufficient size to hold a considerable number of pots and other necessities. It should be low enough to work at while standing and also while sitting. A chair high enough to reach across the table easily when one is at work, or a stool which may be pushed under the table when not in use, should be provided. Pots of various size should find a place on the table, also a dish of broken pots and charcoal and of sphagnum moss for drainage material, and the table should be provided with a drawer in which labels, twine, stakes for supporting plants and a stick to push a refractory ball of earth from the pots (by pushing against the bit of shard in the bottom of the pot over the drainage hole) should also be at hand, or what is better still, a broken carving steel.

A carrier to convey the plants to and from the sand box to the potting table will be found of the greatest convenience. This may be easily constructed by using a light board for the bottom, — twelve by eighteen will be a convenient size, — and nailing narrow strips of wood along the edges. A half a barrel hoop may be used for a handle, nailing the ends securely to the bottom and sides of the tray. As a number of pots may be placed in a tray at one time, the saving of steps in going to and from the house or sand box is considerable.

The space under the table may be utilized for the storing of pots and receptacles too large for the top of the table. Here, too, may be kept the supply of potting soil and of sharp white sand for those plants requiring a sandy soil. A little old well-rotted manure — that from the bottom of old hotbeds for instance — may find a place here, and thus the material for a fine compost will be always at hand.

. . .

A Sloping Wall on an estate offers difficulties to gardeners unless it be a stairway balustrade ornamental of itself. A solid wall whose top merely parallels the sloping ground is never pleasing. The sooner verdure clothes it the better. Fortunately vines make speedy progress if the masonry be rubble; but if such walls are objects that must soon be hid, why build them? Better step the wall in a series of levels of uniform length as shown in the illustration. Boxes made to fit the steps can be made of wood with a zinc lining and planted with some variety. They are removable in winter when, under whatever treatment, the wall is necessarily left exposed.



Treatment of a Stepped Wall

Garden Enclosures of dense native growths are ideally best. Lacking this an enclosure may be made of walls of brick (see frontispiece), or of stone. Often, however, none of these are possible. Privacy is then to be gained by lesser means, the garden enclosed in cheaper fashion. A satisfactory device is a trellis as shown in the accompanying illustration. Though less durable than a wall it is quite as decorative and has the added advantage of permitting breezes to pass through it. The posts should be of locust or cedar and the part underground given two coats of thin tar. The trellis is best made of yellow pine oiled or stained, unless the house be of wood painted white, in which case the trellis should also be white.



A Trellis Enclosure to a Garden

. . .

The Rock Garden may be the location for the hardy border, almost all hardy flowers doing well among the rocks and stones, the former keeping the soil cool and moist during summer and furnishing protection to the roots during winter. While the soil underneath the rockery is not of especial importance, that filling the pockets should be of the best and should be suited to the plants which are to occupy the various portions. For the wildlings of the woods, which may be acclimated in the partial shade of the wooded head or masking shrubbery, leaf mould should be provided and furnished in sufficient quantities to supply any possible demand. For the hardy perennials, good garden loam should be substituted and should be well enriched with old, well-rotted manure. On the sunny slopes of the rockery, clear, sharp sand may be supplied in which to grow the various hardy cacti. Grow the rock-loving columbine in the shadow of a great rock, where it may see itself in shadow. Place somewhere in the rockery a shallow stone that may serve as a drinking cup and bath for the birds.

. . .

Madonna Lilies. — Of all the lilies whose glorious beauty thrills the imagination there is none which adds more to the attractiveness of a garden than the old Madonna or Annunciation Lily, which has been grown in Europe for many centuries and which is familiar to every one through its constant use by the artists in Madonna pictures. Unlike most of the other lilies this species starts its growth in the fall, so that it should be planted in August or at least early in September. When once established in a congenial soil and situation these lilies, even in New England, will thrive for years, sending up each summer their stately stalks crowned with the beautiful white blossoms. They are particularly effective against a background of shrubbery, the white flowers showing as a glowing white in the gathering dusk of evening. One can buy the bulbs for about a dollar and a half per dozen.



Madonna Lilies

Dustless Highways

By Sylvester Baxter

A NEW factor in the highway problem has been introduced by the automobile. Its broad rubber tires, rapidly whirling and exerting a sort of suction upon the surface, pull up the binding material and send it flying in clouds of dust. Under these conditions our costly macadamized roads rapidly deteriorate. It is, therefore, imperative that something effective should be done to give our highways greater permanency. Although a destructive agency under existing conditions, the automobile lends itself to constructive ends; it means higher standards, and these will make the good road of the future an immense improvement upon that of the past. In cities and towns the problem is solved by materials like wood, asphalt and bitulithic pavement, — the latter a bituminous macadam, firm, smooth and durable. But such materials are too costly for the country highway. How can the average rural road be made durable and dustless?

Two methods of doing this have been well tested, one in Europe, the other in this country. In France macadamized roads are given a thin coating of coal tar with excellent results. In California the dust nuisance has been abated with crude petroleum. The first French experiment was tried in 1896, and the method has therefore had a ten years' test. In California the experience with crude oil has been considerably longer. It remains to be determined whether either of these methods would be successful in the vigorous climates of many parts of this country.

Some recent experiments by Boston's Metropolitan Park Commission should help solve the problem. On a level section of Fellsway, a part of the Middlesex Fells Parkway, one of the double roads was carefully swept of the surface material down to the hard road metal. Then hot tar was poured on from large watering pots from whose nozzles the sprinklers had been removed. The tar was spread in a very tin coating. Fine screenings, or "stone dust," were next scattered over the surface, and as soon as the tar had cooled a steam roller was run over it, pressing the screenings well into the tar.

Several grades of tar, varying in consistency, were tried, applied in successive strips across the road in amounts of one or two barrels each. It will thus be shown which grade best stands the tests of wear and of weather.

Penetration into the ground as far as possible being desirable, the road had to be thoroughly dry. The work was done in September, but the heat of midsummer offers the best conditions, for the ground is warmer then and the cooling of the tar is more gradual.

One strip of road was picked up to a depth of two or three inches, hot tar was poured over the loose stones and the road was rolled smooth. Oil instead of tar was applied in two or three strips, — a gas-house oil and different grades of crude paraffine. California crude oil would have been desirable, but it is difficult to get it in the East. It has an asphalt base and lacks the objectionable odor of paraffine oil. Applied to a common dirt road the California oil gives results resembling asphalt. Similarly employed, possibly a very thin tar may have a like effect.

Two experiments with tar have been tried in New Jersey on macadamized roads. One was at Westfield, a rural highway; the other a thousand feet of Union Street in Montclair. A brand called "road tar" was used. The treatment was similar to that adopted for Fellsway. In both experiments the surface was well preserved at the end of a year. In Montclair there was a steep incline that had always washed out badly, but the tar prevented this. In materials and labor the cost for 500 feet of the Montclair road, 16 feet wide, was $89.55, or a little more than one cent a square foot.

In France the wayside vegetation was greatly benefited in appearance by the dustless conditions thus secured. In the dry summer weeks the leaves on the trees had a notably fresh look in place of the coating of dust they had always shown at that season.



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Errata

In the July issue of INDOORS AND OUT the name of Donald MacGregor was erroneously given as the architect of Mr. Wallace Graham's house at Lawrence Park (illustrated on page 157). This house is the work of William A. Bates, architect.

Hotel Men's Complaint

AT a convention of hotel proprietors recently held in Chicago it was urged that the maintenance of public washrooms in hotels constitute a needless expense to the proprietors. As one of the hotel men expressed it: "What is the use of our keeping a public washroom when none of our guests use it? The large stores do not have washrooms for the public, therefore why should we be expected to give the public accommodations that are not furnished in any other line of business?" Hotel writing-rooms were also attacked as ministering to the convenience of those who are not guests. Hotel managers in Cincinnati have taken up this subject much after the fashion employed successfully by the late Tilly Haynes at his Broadway Central Hotel in New York. The feeling of the hotel men seemed to be that custom has saddled on them the unnecessary expense of maintaining certain rooms which oblige only non-guests, and of this expense they should be relieved. It is a question however whether a hotel is not under some moral obligation to the community which is easily paid in terms the hotel men complain of. Successful management, also, lies in having people attracted to the hotel and congregating in it, and it is not for some to be told "you shall enter" and others "you shall not."

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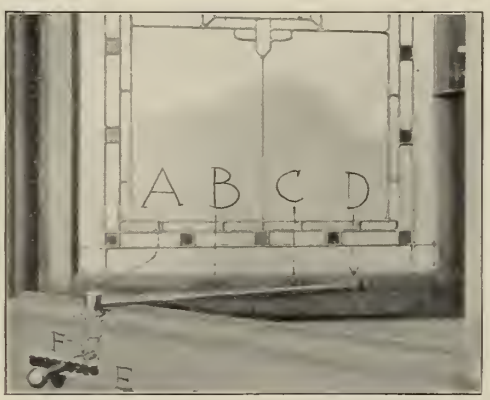
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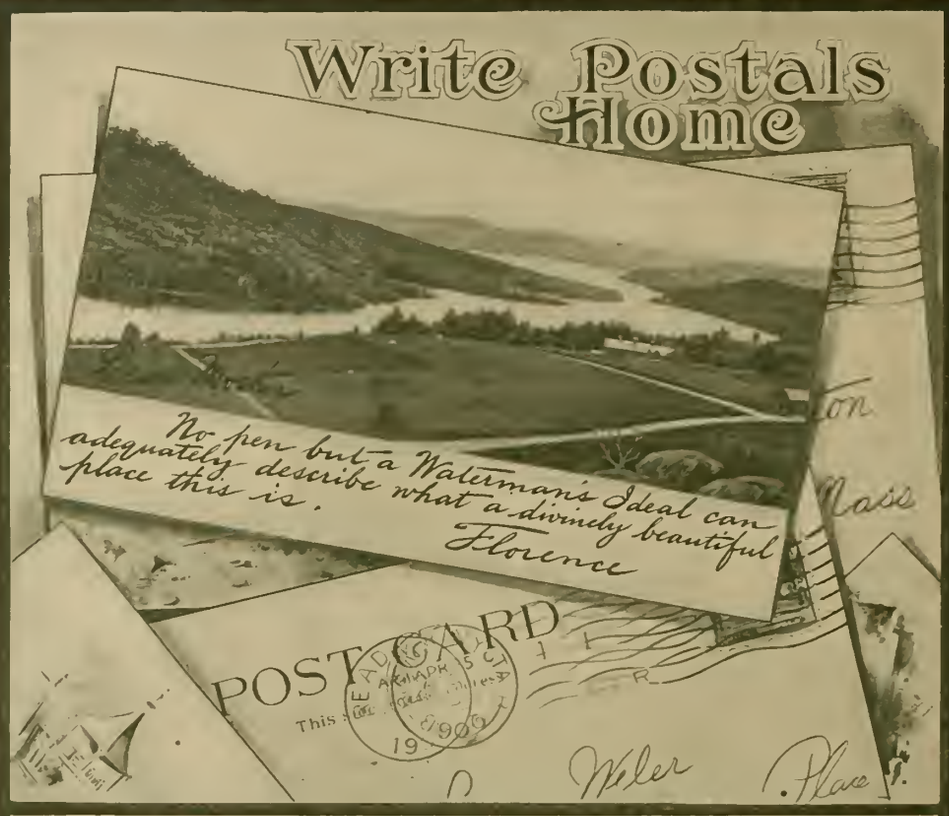
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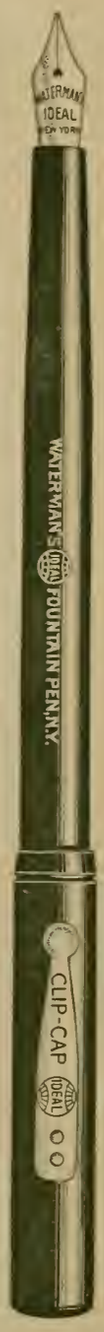
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VOL. II SEPTEMBER, 1906 NO. 6



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Alterations to Fraunces's Tavern

PLANS have been filed for the remodeling of Fraunces's Tavern, the historic five-story hotel at the southeast corner of Broad and Pearl streets, N. Y., which is to be made over for the Sons of the Revolution. The two upper stories are to be removed and replaced by a mansard story, and the façade rebuilt with Colonial windows. There will be a porched entrance on Pearl Street, with a balcony ornamented with a bronze railing. The interior is to be remodeled in fireproof materials. The first floor will contain a smoking-room with a library adjoining, and a kitchen in the rear. The long room on the second floor, where Washington bade farewell to his officers, will be refitted, and there will be a museum for Washington relics on the third floor. The renovation of the building is to cost $50,000. — *New York Evening Post.*



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Improvement in London

THE Metropolitan Public Gardens Association has decided to use its influence to secure the substitution of open iron railings for the high walls surrounding certain elementary school playgrounds in London. — *The Daily News.*

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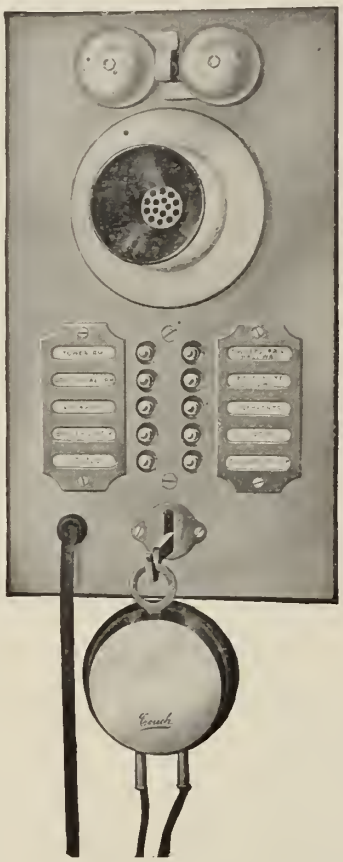
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A National Road

A GREAT public highway from New York to Chicago is among the possibilities of the early future. An association devoted to the promotion of such an enterprise on broad modern lines has been for some time at work organizing public opinion. Apparently the idea is finding favor. It would not require any very great amount of labor or of money to connect enough of the existing stretches of highway to constitute a considerable part of the New York and Chicago thoroughfare. Pennsylvania has carried a state road across the Panhandle, so called, passing through the city of Erie. The adjoining Ohio counties are agitating for the extension of the highway on the lines of Pennsylvania's construction. The highway commissioner of Ohio recommends that the road be a boulevard where it follows the lake shore. Chicago itself is declared ready now to make the connection with the Indiana section whenever that state authorizes certain changes necessary to effect the junction. New York has not made much progress as yet, as there is a division of public opinion between two routes, one via the southern tier of counties and the other through the Mohawk Valley. Possibly both roads may be built, the advocates of the southern tier route arguing that there will be business enough for the two and that each will serve a region demanding highways westward. The Mohawk route would connect near Buffalo with a great road which the highway through the southern counties might enter near the Pennsylvania boundary not far from Erie. — *Boston Transcript.*

Art Billboards

MEMBERS of the Billposters' Association at the Auditorium Hotel in Chicago unanimously voted in favor of the "signboard beautiful" at the closing meeting of their recent convention. It was agreed that in addition to tabooing certain patent-medicine lithographing the billposters also will refuse to accept "vicious and suggestive pictures and titles to theatrical productions." It also was decided to extend the membership outside of the United States and Canada to Cuba. — *Chicago Evening Post.*

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A Disappearing Landmark

THE work has begun of taking down the fine brownstone spire of the old Madison Square Presbyterian Church in Manhattan,— Dr. Parkhurst's church. It is 294 feet high, but already dwarfed by the enclosing buildings of a big insurance company, it is now to disappear utterly, to make place for a further enlargement of the sky-scraper usurpation. Trinity spire still stands, and will long remain, a notable protest against the obliteration of God by Mammon. And yet, Trinity corporation has had some profitable dealings with Mammon. — *Springfield Republican.*

Similarity not Monotony

As a reaction from the bizarre architectural effects in cottages attended with the plague of polychromatic painting, the plastered exterior of our country places is a distinct advance in taste and charm and repose. One element of the restful beauty of the main streets of our unspoiled old New England villages is the harmony in the general uniformity of white painted walls with green painted blinds. As the range of color in plaster exteriors is necessarily limited, the great artistic advantage that must result in the use of the material is that more harmonious groups of buildings will be produced in communities where houses are near together and every man is at the mercy of his neighbor's taste. Monotony, however, need not be feared, as large surfaces of plaster afford room for continual play of light and shade over unevennesses of the surface, and through the texture of the finish. The total impression is almost invariably harmonious with the landscape and with natural objects around it. — *Boston Transcript.*

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A Monthly Magazine devoted to Art and Nature

Vol. II SEPTEMBER, 1906 No. 6

The Hermit Ledge Settlement

A Portion of Annisquam, Mass., in which Intelligence aided by Moderate Means has produced a Group of Delightful Summer Homes

By Ralph Bergengren

Annisquam, Massachusetts, between the mouth of the Annisquam River and the lighthouse that sends its beacon across Ipswich Bay, presents a rounding, rugged outline, from which, between two small beaches, the ruined wharf of a once prosperous stone quarry stretches its idle length toward the sand bar that partly closes the mouth of the river. The sea at high water lies close and cool against the rocks, and behind them the land climbs upward to a small hill whence one may command an extensive view of both bay and river. On an average day the range of delighted vision reaches far across river, dunes and many colored marsh land to the thickly wooded hills of West Gloucester and Essex; on an exceptionally clear one it goes yet farther, crossing the bay to include a vague, irregular outline of the New Hampshire mountains. The air as it comes in from the bay over this particular corner of Annisquam is at once vigorous with the tang of salt water and delicate with the perfume of growing shrubs and flowers, native flowers for the most part, blooming in gardens that are the individual creations of their owners and surrounding a small group of summer homes that are equally individual, characteristic and charming. The houses, less than a dozen in number, dot the hillside with an intimate irregularity.

Taken collectively these houses represent a noteworthy and unusual adaptation of architecture to environment — an architecture that is difficult to describe for that very reason. The "Hermit Ledge Settlement," as the group is named from the ledge on which it stands, is a small gathering together of individualists in the best sense of a word that has been too frequently used to label eccentricities. The houses are personal in the same fashion, yet the fact that this individuality has expressed itself always with a consistent regard for natural environment gives the group an immediate effect of unity. The modest gray dwellings — for a weathered gray is the prevailing note of color — fit into the landscape, charmingly a part of the rocky shore where the granite shoulders of Cape Ann are so frequently visible through her picturesquely ragged green cloak of pasture grass and hardy foliage. There is about them just the degree of orderliness, of formality that comports with the cultivated life of



An Outdoor Living-Room

Professor A. A. Michelson's Cottage



"The Hermitage" from the East

Property of Oliver Williams, Esq. *W. Chester Chase, Architect*

an intelligent community; enough, in short, to suggest the life of æsthetic interests and healthy recreation that occupies the individual members of the colony without limiting the intrinsic freedom and unconventionality of the bit of wind-swept, ruggedly graceful seaboard chosen for the simplicity of their summer living. Famous men and women, artists, musicians, scientists and writers come there on occasional visits; and the colony includes permanently two college professors, a woman whose work places her among the best portrait painters in America, the architect who, as a member of the firm, Chase & Ames, designed nearly all of the houses, the designer and producer of one of the most charming of the American art potteries, and two men whose names stand high in the financial circles of a great eastern city. The little settlement, in fact, is pretty evenly divided between the East, as represented by Boston and Cambridge, and the Middle West, as represented by Chicago. And it gives one the effect of having always been there, of dating back to the days when the stage-coach was the only means of communication between Gloucester and Annisquam. Its very simplicity and lack of ostentation separate it from the artificial atmosphere of much of our modern sea-shore living and give the place a sense of refined homeliness and comfort that is the best possible distinction.



Vine Trellises and Entrance — "The Hermitage"

The colony, moreover, is not a moneyed one. Neither art nor education produce large fortunes. Better than that, the men and women who compose it have brought intelligence, refinement and honest delight in the work of their own hands to the task of making these seaboard homes com-



A House with Second Story Sleeping Verandas

Property of W. H. Graves, Esq. *W. Chester Chase, Architect*

fortable, beautiful and characteristic. They have thought out the essential characteristics of their own houses, planned, dug, and studied catalogues for their own gardens. The professional landscape gardener has had no hand whatever in the making of their gardens; the professional architect has honestly collaborated with them to carry out ideas that were wholly original; and in both houses and gardens the fundamental idea has been to produce something intrinsically native.

In this case what is intrinsically native to Cape Ann, whose early history contains little wealth and much labor, is the humble, substantial Colonial house with its long slanting roof, ample chimney and small windows, or the later but equally modest habitation with gambrel roof and an almost Noah's Ark simplicity of construction. These were the houses originally built on the Cape by the more prosperous inhabitants, and in this modern settlement one finds the simplicity and directness of their lines combined with an indefinite number of added comforts that have necessitated enlargements of the original architectural motive and have produced another but not altogether different type of architecture. In the house known as the "Hermitage" one may see, for example, this earlier type still intact and serving as the basis of the present structure. The house originally was a small gambrel-roofed dwelling, inhabited by a local character known as the "Hermit of Annisquam." From the winding roadway on which the settlement centers one sees hardly more than this old house, shaded by an older tree and approached by a path of white tiles straggling across the grass to its doorstone. The approach



Three Houses made into One

Property of Hollis French, Esq. *George Wales, Architect*



VERANDAS DECORATED BY MEANS OF TRELLISES

breathes simplicity, refinement, hospitality, and the old house of the "hermit" is not only the beginning but the keynote of the larger structure into which it has developed, the development adding more room within, but consisting largely of the addition of piazzas, balconies and a sun parlor that overlooks the ocean. And this growth, for which obviously no precedent could have been found in any earlier Cape Ann architecture, blends so completely with the old as to create the impression that the whole is contemporary, — a simple homestead substantially kept up for generations, with an old New England garden that might easily be equally ancient. Yet the garden, in which flowers and vegetables grow harmoniously together, is a graceful hobby of the present owner, and without careful, scientific cultivation neither the flowers nor vegetables would thrive on soil that originally gave sustenance only to the hardiest native vegetation.

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An Outdoor Laundry occupies the Ground Floor of the Nearest Gable
When used the Board Enclosure is removed, giving Direct Communication with the Drying-Yard

poorly adapted to it could hardly be found in an inhabited locality, yet the environment of every house, whether it has had planted a formal garden or has simply been beautified by adding to and encouraging native vegetation, is more or less the result of intelligent labor — and this, not by servants, but by the owners in person. The result is often as if nature had been left unassisted, but had been remarkably persistent and good-natured; it endears the houses to the land on which they have been erected, concealing foundations and giving them, from the ocean side, the effect of rising from a tangle of natural shrubbery, with here and there a mass of climbing roses or a gorgeous outburst of rhododendrons or peonies.



A House overlooking the Bay from the Abandoned Quarry
Property of Professor Charles F. Bradley and W. Chester Chase

The gambrel-roofed house finds yet another variation in the home of Mr. Hollis French of Boston, in which a delightful effect is obtained by a long, low structure that is practically three such houses joined together, long central halls serving as the connecting links. In this house the key-



The Northwest Side of the Bradley-Chase House



A Garden of Old-Fashioned New England Flowers

The Hermit Ledge Settlement where Grass, Shrub and Vine Thrive beside the Sea



The Bradley-Chase House from its Protecting Hill



A Simple Trellis Adorns a Doorway

note is quiet seclusion, the central third being given over to a large living-room below and a series of guest chambers above, and the ends being devoted respectively to the family and to the kitchen, laundry and servants' quarters. The guest rooms are thus wholly removed from the quarters occupied respectively by the family and servants. Like the new house recently erected farther up the hill by Mr. Paul Winsor, the long, simple structure suggests immediately the cozy homeliness of local Colonial architecture, although the original gambrel roofs were perhaps more numerous in Rhode Island than in Massachusetts. On the other hand, the house occupied by Mr. Graves of Cambridge — in the interior of which one naturally finds some charming arrangements of Grueby tiles and pottery — follows the more prevailing custom in Colonial Massachusetts of the long, sloping roof whose overhanging eaves have here been modified to protect a series of balconies, ledged by boxes of growing plants, open to the air of the bay and yet so snuggled away from outside observation that they can be used as outdoor sleeping apartments. Looking at these flower-bordered balconies and at the deep piazzas with their pillars and ornamental latticework one forgets for a moment the lines of the early Massachusetts house that serve as the actual architectural foundation; but it is this foundation more, perhaps, than any other one thing that harmonizes house and hillside, connecting it with the more instantly recognizable New England types.

But all the houses are New England — with a difference — and the expression of individuality in each structure has given them pleasantly rambling characteristics. Especially noticeable is this in the case of the large double house that stands overlooking the bay from the brow of the abandoned quarry and in which the multiplicity of flower-decked balconies and trellised entrances recalls pictures of Normandy and which nevertheless remains in its essential spirit true to its position on the edge of Annisquam. The balconies, for the most part, look seaward over the calm expanse that the Indians named "Quiet Water," but where a long, projecting bar produces at cer-



An Outdoor Sleeping-Room

Gloucester Hammocks are the Beds used throughout the Season



A Trellised Veranda

Used as an outdoor Dining-Room

tain stages of the tide a charmingly peaceful effect of rippling breakers.

In the garden of this latter house, where about an acre of ground has been put under cultivation, one may sit entirely alone with nature, although there are several houses within a stone's throw. The garden has been skillfully laid out to provide vistas in which no houses are included; one looks along the length of the garden out over the bay or along its width to the mouth of the Annisquam River and the white dunes on Coffin's Beach. There are no rare and expensive plants to tempt curiosity or arouse the envy of a collector; but there are the native flowers of an old-fashioned New England garden tenderly cared for and apparently blossoming their best in honest gratitude. The garden has a touch of formality, something of the dignified courtesy of the "old school" that welcomes one with the expectation that one will have the taste and sophistication to appreciate and the receptive spirit to enjoy its attractions. Its charm is the greater because of its purely personal character; it is a little spot of ground studied and beautified at a very modest expense and by the use of materials most intimately associated with its environment, yet so ingenuously treated that its effect, in these selected spots, is that of being the center of a much larger estate; and its touch of formality is obtained without robbing it of the irregularities that nature placed in it. This one garden, in short, epitomizes the settlement; it has at once the dignity and the rambling, characteristic unconventionalities of the different houses, and like each of the houses it expresses a distinct individuality.



Rambling Roofs and Vineclad Walls

Internally one finds the same simplicity that marks the exterior effects of these charming homes by the water. Only one or two of them are lathed and plastered; in the others the woodwork of matched boards has been stained or painted; the



A House at the Water's Edge

Property of Miss Margaret Watson — *W. Chester Chase, Architect*

heavy supporting beams, stained to a darker tone than the woodwork that serves as background, stretch frankly across the ceilings, and in each case individual taste and ingenuity have arranged the various personal details of indoor convenience and decoration. The fireplaces are naturally points of interest, spacious, designed to afford room for a considerable gathering of congenial spirits, and, at the same time, to carry out the owner's cherished notions of fireside comfort. Again and again the rambling yet well composed effect of the exteriors is repeated in these dignified interiors by open stairways that mount gracefully to upper stories and by short flights of two or three steps connecting floors whose different levels are partly intentional, partly due to the inequalities of the land on which the houses are erected. In these rooms are worked out interesting and inexpensive effects in color and furniture — always in the direction of simplicity and quietly substantial effects. The rooms are likely to be large, moderately low studded and with china closets, settles, window seats and other comfortable conveniences built in and permanent. Pictures, few in number, are chosen for their harmonious relations to the interior as a whole, for their natural association with the character of the room and the life of its owners. Naturally one finds occasional examples of Mrs. Chase's portraiture, whose fine breadth of spirit and simple massing of color make it especially fitting to these solidly homelike interiors; and one finds everywhere the life and freshness of flowers — the houses bloom internally as well as externally. Individually the rooms open almost invariably on broad piazzas or on enclosed sun parlors where one



A Glimpse of Squam River

From one of the Hermit Ledge Cottages

may sit outdoors even in early spring or late autumn. Sometimes these enclosed spaces lead directly off the dining rooms and make it possible to breakfast, lunch or dine in the open in almost any weather.

Taken altogether the settlement occupies a small part of Annisquam. The houses are not far separated, and it is another noteworthy feature that they have been so judiciously placed that no house interferes with its neighbor's outlook. The land forms a rough, natural series of terraces ; the houses are low and nestled down into the landscape, beautifying rather than disturbing it with their rambling quaintness and their countless blossoming flowers; but even so, thought and consideration for the æsthetic rights of one's neighbors seem to have played an important part in locating them. On the shore, in front of the colony and in view of the abandoned quarry that years ago supplied the granite for the columns of the Boston Custom House, are the tennis courts and bathing beaches, the former blacksmith's shop of the quarry being transformed into a bathing house. This playground is kept up for the use of all the members of the settlement, a favorite spot with the small company of youngsters who are by no means the least important of them.

Whither the Young Architect?

By Burton Kline

GOOD memories are full of the imaginary cures effected by great imaginary doctors in novels. Fiction long ago admitted the lawyer to its citizenship. The drama has found a use for the dentist. But then the dentist is an especially fortunate person. He ought, in the nature of things, to draw well. He is likely to find a good opening anywhere. And every good dentist has a strong pull. But where do you read of the young architect? Where do you see him stalk the pages of a great book or the boards in a stirring play? The newspaper will chronicle the ills of the young doctor, will faithfully describe his suicide in the long wait for practice; but even the woes of the young architect, and they must be monumental in the beginning of his career, are never a ticket for him to the general show.

What becomes of the young student of architecture who goes out from Harvard, Technology, Cornell, Columbia and all the other schools? The young doctor, lawyer, dentist is a familiar enough figure. Everybody has one for a brother, an uncle or a father. Everybody has cried out with some young fellow the days of no patients, has shouted with him over the first case. But who has ever been brother or nephew to a young architect? The lucky doctor and dentist, in the end, are sure of work to do. Everybody is going to be sick or have a tooth. Anybody may shoot a neighborly cat and need a lawyer; but not everybody builds a hotel or an office block. There have lived those who never built a house. Yet every year the architectural schools contain more students. More and more bright young brains swell with unbuilt houses. What becomes of these brains, and how do they fare in the struggle to live among people who after all build so few houses and blocks?

The school at Harvard grows and grows. That is the happy experience of all the schools. Yet not all of those at work in them are there to prepare themselves for practising the art and plying the trade. Many of them, perhaps most of them, are fiddling away at their drawing boards for the same reason that courses in the music department are filled, — some of these courses are an easy avenue to a degree! But many of the students in the architectural school are there for cultivation, for disciplining their powers of appreciation. They would fit themselves to spot the beautiful in buildings as well as in music or painting.

But what becomes of the real practitioner, the fellow who has studied architecture to practise and ply it, who wants to design people's houses, who has in him the artist's instinct to create? Of these there is but one picturesque class. The practice of architecture is still precarious. Perhaps it must ever be. Plying any art is precarious. People go to the butcher shop much

oftener than they visit the picture store. And what care we for the young graduate who tiptoes forth from under the wing of his school to the even stouter wing of some old-established practitioner's office?

Among the graduates that every year leave an architectural school go a few in this one picturesque class. These are the lone plucky fellows who elect to start out of their own will and set up shop for themselves. Some of these choose to make their beginning in the comparatively rich and safe field of the great city. People live in the great city in larger abundance than in the small one; and among this larger body of folks there are apt to be more persons thinking to put up a house. Yet of this small body of the plucky there is a hardier and pluckier figure yet, — a figure who might inspire a novel all to himself, — a figure it is not impossible to conceive of as sublime in his way.

He goes from his school to the small town inland, where the first national banker desires turned gewgaws laid all over his front porch, and the grocer asks for an oriel window in his kitchen. There he battles with these people's earnest but absurd wants, battles for his high ideals, battles for the small fees that everybody is surprised at his asking — as if the poor fellow had not enough to do to battle successfully with the difficulties that go along with any effort at realizing on paper and afterward in brick and stone the ideas that germinate in the head, so beautiful and so hard to express.

Beautiful designs he makes and not costly. They only bewilder these good people, or perhaps insult them with suggestions of matters beyond their comprehension. And the good people go across the street to Jones, the carpenter-architect. Jones has always been able to draw plans for the new summer kitchen or the new gable on the roof. Jones will know exactly what they want. Church committees get up unfair competitions, as they always do; and the young graduate labors nights, and draws a handsome Tudor Gothic chapel, with a door in his best manner, and all the detail in key. His plan only stupefies the committee, and the contract goes to Jones, whom the committee had in mind all along.

So the poor fellow works on. He has to create his market before he can sell it his goods. Meanwhile the tailor scowls at him from across the street. His landlady becomes an oppressive personality. The walls of his office come to be plastered with his rejected perspectives. He views them fondly of a morning as he opens shop, stares out of his cobwebbed window, and wonders if he shall ever teach these people what art really is.

If he sticks and waits, his day comes. It has come to other good waiters and stickers before him. At last Banker Bangs consents to let him have his hand free and go ahead with plans for a pretty house in Old English style. "By gad, that *is* pretty!" he has to admit when the thing is finished. The same noble thought suddenly occurs to Grocer Billings one Sunday afternoon, passing the Banks mansion. He instantly wants something like it, only nicer. An epidemic of Old English is started. And so Caleb Waite, architect, though now with a few gray hairs about his temples, has at last instructed his public and gained his day.

This is how young architects start out, and where they go. But noblest figure among them all — noblest for the difficulties that he dares and the greater good that he does for his country — is the brave young brain who starts his work in the smaller community. He must be his own Columbus before he can be his own McKim. But he can be both, and in no mean degree, if he tries. Where the chicken coop stood he plants the French Gothic. He makes his way, and that is a credit to him in a field as stony as his. But most of all he has taught his fellow man to have a greater love for beauty, and that is the greatest credit of all, — a credit that has about it, if you but look for it, a touch of the sublime.





A Bowling Match in Progress — Measuring the Result of an "End"



The Bowling Green at Port Sunlight

Lawn Bowls

An Ancient and Honorable Game much played in England and beginning to be Popular in America

By Edward W. Gregory

A BROAD expanse of perfectly flat, green turf. A sunny evening, shadows all aslant across the grass. Cool, easily fitting clothes, and deliberate, gentle exercise. Companionship with old cronies, all willing to take it easy, and live and let live. Just sufficient competition to give zest to mutual friendly feeling, and enough of skill to keep active muscle and mind.

The ancient game of bowls (it was known in the thirteenth century) is a promoter of social amenity, a tonic to the nerves, and a sure cure for choler. It is a game which requires one essential quality—judgment. In laying your ground you will have to use judgment, in choosing your bowls it is the same quality which tells, and in playing your possession of the power of discrimination will be measured to the breadth of a hair. The game is not to the strong, nor the swift, nor even the dexterous, but the judicious. Perhaps this is one reason why the Scotch, as a nation, have always excelled at a game which demands the exercise of one of the most strongly marked characteristics of their race.

In laying the ground all efforts must be directed to securing a perfect level of short, close turf, in such a situation as to insure its being easily kept in good condition. It should be in a sheltered position, but clear of drippings from trees. Turf from the links and downs by the coast is uncommonly springy and wears well. It is usually



Taking Aim — About to Deliver



An Easy Delivery

A Forehand Bowl

stroyed and the most careful attention paid to the draining of the ground. Work in the early winter, weeding and re-turfing, is well repaid. All old bowlers agree that one of the greatest assets a club can possibly have is a thoroughly competent, sober groundsman, whose one business it is to nurse the green, keep it free from disorder and in a state of



Interested Spectators

Measuring from the Jack

more wiry and closer together than meadow grass and seems to grow more evenly. It is costly to lay, but is a sound investment. On the other hand, where good meadow grass grows naturally it is a mistake to destroy it until it is proved incapable of being brought to anything like perfection. Daisies, weeds and all foreign growths must be rigorously de-



"Skip" Directing a Forehand Bowl

An Anxious Moment—"Skip" Bowls Last

perfect health. Like a family doctor, he gets to know the disposition and constitution of his patient, and finds out and administers the right correctives when occasion requires. Needless to say, all greens must be kept constantly watered, mown and rolled.

A full size green should be forty-two yards square, so that the direction of the run of the bowls can constantly be changed throughout the season, thus affording rest to the turf. One week, for instance, play will be pursued from north to south, the following from east to west. If the green is laid too small in the first instance, say twenty-four yards by forty, although play is possible, it can be engaged in only in one direction, so that the ends become soon badly worn, particularly during a dry spell of weather. Bowling greens are bounded on all sides by a space called "the ditch." It not infrequently is actually a ditch, or at any rate a deep gutter or depression. The ditch slopes away from the surface of the green and is bottomed, if properly constructed, with wooden spars and boarding.



Both Feet on the "Footer"

A game of bowls is played by eight players, four on a side, each player having two bowls or woods. The green is divided by stretched twine into a number of oblong lawns, called rinks, each being at least nineteen feet wide and of course as long as the green. As each rink is occupied by eight players, a full size green divided into six rinks can accommodate forty-eight players in all. This is one of the charms of the game, for a whole club can be playing at one and the same time. There is no waiting turns as at tennis, where four players occupy as much ground as about twenty bowlers. The game on each rink between the rival teams of four a side is carried on quite independently of the others; but when clubs meet in a match the combined results of the play on all six rinks are totaled to find the result.

Bowls is frequently spoken of as "lawn billiards," but its fundamental principle is far simpler. In fact, so simple does it appear that there would seem to be nothing in it at all to the onlooker unless he knew something of the game. The first player, called the leader, places an India rubber mat or footer a yard from one end of the rink and with one foot on it bowls a small earthenware ball, called the jack, towards the other end. The jack having come to a standstill (at least twenty-five yards from the footer), it is then the duty of each player to bowl his two woods in turn towards it, attempting to get them as near the jack as possible. When all sixteen bowls have been played to the jack, the resulting position is called an "end" or "head." The black bowls lie all about the white jack (excepting those which have run into the ditch), and the team which owns the bowl nearest the jack has won that particular end. A point is counted for each bowl of the winning team which lies nearer the jack than any one of the bowls of the opposing team.



An Interesting "End"

Now that would be a pretty simple pastime — in fact so simple that there would be nothing in it — were it not for the fact that

the bowls are not quite round. They are biased, and run to one side or the other according to the will of the player. Here, indeed, is the kernel of the game. A bowl is turned from a log of *lignum-vitæ*. It is slightly rounder on one side than the other, so that instead of traveling in a straight line when bowled it describes a curve, more or less pronounced according to the amount of bias on the ball and the way it is played. There are different degrees of bias, and a player chooses the one that suits him, providing that it be not nearer the perfect sphere than what is usually described as a No. 3 wood. The player who would use a round ball would never deserve the name of bowler. Better that he should desert the green and take to the excitement of the skittle alley. It is of course quite possible, in trying to get near the jack, to go actually round an opponent's ball without touching it.

The last player of each team is called the "skip." Until his turn comes he stands at the jack end of the green with the skip of the competing team. From this position *behind* the jack (or "jack high," as it is called in bowling parlance) he directs his partners how to play, calling out the positions of the bowls and by movements of the arms indicating where and how the woods should be placed. It is the duty of each man in the team to do his best to obey the skip, and upon him falls the onerous task of playing the last bowl.

There are, broadly speaking, only two directions in which a bowl can be played, "forehand" and "backhand." In the former the bowl is held with the biased side on the left; in the latter the biased side must be towards the right. A forehand bowl travels away towards the right of the rink, but its bias causes it to curve in towards the left until it comes to rest. A backhand bowl does just the opposite, starting out towards the left but curving in to the right.

You may pride yourself upon a well-placed wood, close in front of the jack, and your opponent may have been too far up, going it may be yards beyond the mark; but a skillful bowl from an opposing player may strike your wood and in turn drive the jack near the bowl which before was of no consequence in the game. In an instant the whole complexion of the situation is changed. What looked a certain win is turned into a probable defeat. There is any amount of variety; all sorts of combinations crop up, unexpectedly demanding from skip and player the nicest of judgment and play. Every "end"



TRYING FOR "JACK HIGH"

differs in some way from every other, thus producing a game as free from monotony as any. It is the quiet interest, combined with the freedom which permits of pipe, conversation and refreshment being enjoyed as the game proceeds which gives to lawn bowls its unique charm. Its remoteness from hurry and rush, its power to disclose the idiosyncrasies of one's neighbors in their frequently humorous physical contortions in sympathy with the course of their bowls, its freedom from all but the simplest restrictions, render it a pastime of special attraction to strenuous workers, who demand easy outdoor recreation combined with an intelligent and sustained mental interest.



THREE RINKS DIVIDED BY TWINE STRETCHED TAUT

IT is natural that the local newspapers of Newport should endorse a plan proposed by an enthusiast to make that resort a second capital of the United States by erecting a magnificent new White House there which would be the summer home of the President. How far this thought from the spirit that produced sacred Mount Vernon! The Newport residents desire that foreign dignitaries be not treated to a ride over dusty roads and landed in dishevelled shape at the President's too-modest home near an insignificant Long Island village. They wish also to add to the already unbounded prestige of Newport. But there is something in any summer resort which removes it effectually from the permanent life of the country, and it is not likely that the American people would permit Newport in summer to present to a visitor what he might consider typical of America. It is even less likely that the country would accustom itself to the thought of a "branch" White House.

SECRETARY Shaw, in passing through Chicago recently, expressed himself upon the architecture of our post offices. "That little red brick building on the lake front," he said, "showed me that a post office should be that and nothing more. There are too many post offices built with a dome, and a dome on a post office is out of place. The new post offices are to be constructed without them. They are to be solid, compact buildings, with plenty of room for air. There is nothing ornate about them, but they are beautiful in their severity." Here is nice occasion for an architectual symposium.

IN the territory south of London automobiles are more numerous than anywhere else in England. The dust raised by the heavy cars and the wear and tear on the roads produced by the steel-studded coverings to the tires are matters of serious concern to the Surrey authorities. The abolition of the speed limit two months ago has made things worse. The roads have been tarred, but the surface so treated is apt to loosen in the winter after rain and frost and be dangerous for all wheeled traffic. If the cars continue to increase in number the main roads will become as so many locomotive tracks, and the cost of maintenance will be enormous. It is likely that the use of steel guards to the tires will soon be prohibited by law.



A Half-Timbered Carriage Entrance

(Of the House illustrated on page 279)

Stratton & Baldwin, Architects

Of What Shall the House be Built?

THE FIFTH OF A SERIES OF ARTICLES DEVOTED TO THE CHIEF BUILDING MATERIALS FOR COUNTRY HOUSES

The Use and Abuse of Half-Timber Work

(The Modern Method of Construction used in America)

BY FRANK CHOUTEAU BROWN

BRICK, shingles, clapboards, stone, plaster and cement are all materials that adapt themselves — chameleon-like — as readily to one style as to another. With all the ease of centuries of practice they lend their characteristics, here to represent a Colonial Georgian mansion, there a Tudor Elizabethan manor; yesterday a Gothic castellated pile, to-day a copy of a Renaissance palace, to-morrow an Art-Nouveau Aereoplane station! They combine and compose, assemble and regroup themselves with all the supple facility and with almost the same amount of innate style attributes as a set of marionettes, incessantly obeying the will and behest of the trained fingers of their manipulator.

Of half-timber alone may this not truly be said. In this combination of timber framing (or its imitation) and plaster, the effect or "style" is inherent in and inseparable from the material. In part the result is obtained from the mere juxtaposition of such brilliant contrasts as the plaster and wood afford. Even when utilized in an original and unhistoric way, it suggestively recalls the half-timbered manor and cottage of England. Certainly no other recollection of a trip through Europe remains more vivid, nor endures so well; no, not even the sun-splashed mellowed plaster groups of huddled buildings, with somber crimsoned tiles and purple-hued shadows that nestle into the half-wild, half-tamed landscape of hill-topped Northern Italy.

These stoutly built timbered manors and farmhouses of England, set amidst the snug, gently-rolling fields and well-trimmed lawns; the carefully planted trees and shrubs of that garden-country, may be more definitely recalled for the reader by instancing the genuine and homely beauty of Anne Hathaway's Cottage; more famed, though no more beautiful, than a thousand other English dwellings, albeit sometimes they lack the perfection of the exquisite setting that, in this instance, lends an almost theatrical glamour to the architectural brilliant it enfolds. Differing in detail, still we find always the pervading charm of the picturesque, the unmechanical, the irregular; still those surroundings and that coloring which time and weather alone can give; the so-called "unearned increment" of age. During the intervening years the heavy oak framework has shrunk and warped and settled — along with the roof — into picturesque waves, hubbles and



A SUCCESSFUL USE OF HALF-TIMBER

In a House at Toronto — *Eden Smith, Architect*

humps. The timbers — never exact and overtrue — have sagged more unevenly century after century until not a line in the entire structure remains straight, nor an angle true. The plaster has blotched and mellowed, toned and discolored, till, in the gray shadows, it blends almost into the weathered silver of the wooden beams. And over all clambers the close-clinging English ivy and overhang the English elms, while every angle and every corner is half buried in a billowing sea of foliage that waves and sweeps ever gracefully from roof line to earth and from earth back again to sky line, until the artifice of man becomes almost



The Courtyard of a Half-Timbered Stable
Property of Eben D. Jordan, Esq., at Manchester, Mass.
Wheelwright & Haven, Architects

enshrouded and wholly enhanced by the beauty-blending touch of nature.

The tourist does not stop to examine and dissect his feelings, — mayhap he could not if he would, — but, some unsuspected chord, set far within his assumed matter-of-fact exterior, has been touched; a direct appeal made to the sentiment and subject that he always holds as semi-sacred, the ideal of "Home." So, in the last analysis, it is the ever present, all-appealing charm of the picturesque that has caught and lingered in the imagination of the hurried traveler; until the slightest hint of yellowed plaster, crossbarred and slashed with rich brown bands of old weathered wood, reimages an idealized composite picture of the modest English cottage set against a typical English background.

This is the reason we have to-day to consider the possibility of utilizing in our foreign, inharmonious, commonplace surroundings, an exotic style whose atmosphere and meaning is, after all, purely sentimental; and to this end it is that we simulate in sham veneer, an effect that was the direct expression of an actual method of construction. Is it to be wondered at that an inspirational ideal is not attained, that disappointment results, and that a vaguely recalled and charming memory is often shattered?

Attractive as is half-timber work in old examples; in a brand new structure, amid raw, bare, ungarnished surroundings, most of its effect is lost; while the substitution of seven-eighths-inch boards, tacked together or nailed outside a plastered wall, for solid foot-thick brick and well-framed timbering is of most dubious morality. So, for modern purposes, it is far better not to attempt to imitate the construction of a whole building, but to utilize half-timber alone for its great decorative value occasionally over very restricted areas, forming but small "bits" in the varied mosaic of a larger design.

That substantial construction was an essential part of the style, the gnarled and crooked — and yet still existing — Continental structures are sufficient proof. In crowded towns often a few posts alone supported a heavy many-storied gable overhanging and jutting farther beyond the street front at each successive story, carrying floors and sturdy walls of toughened oak filled in with brick and stone. All of this construction was of wood, nicely dovetailed together and securely pinned at every joint with tough fire-hardened wooden pins. Almost alone in Chester, that crafty little English town, forever scheming to ensnare the American traveler and his dollars, is half-timber still employed as a real method of construction. Yet, even there, half-timber is more often a "fake" than a fact, a veneer rather than an actual construction.

All this only helps to prove the essential unfitness of this architectural style to our own needs, let alone our natural resources and local surround-



A Country House in which Half-Timber Work is Employed in Conjunction with both Brick and Rough-cast

A. W. Chittenden, Architect





A House in Detroit

Property of James Hamilton, Esq. *Stratton & Baldwin, Architects*

ings, where it appears as unnatural and forced as it is striking and affected. In part this defect is inherent in the peculiarities of the style itself. Its very extremes of contrast; its marked checkerboard effect of white banded with black, render any dwelling where other than a very small part is thus executed, so conspicuously noticeable that it attracts attention and criticism when a less pronounced treatment would escape notice altogether. And herein lies the very strength as well as the weakness of half-timber work.

Properly put together, and used to emphasize a gable or pick out a dormer, with brick or plaster for the remainder of the dwelling's wall surfacing, half-timber becomes a valuable asset in the vocabulary of the residence architect. For certain purposes it is the *only* means of obtaining the desired effect. Yet it must always be utilized with restraint, judgment and discrimination.

For large surfaces or for entire buildings, conservative architects agree in considering it both unsuited to our climate and surroundings and generally unsatisfactory in execution. On the other hand, it must be acknowledged that much of its ill repute has resulted from the extreme carelessness and lack of knowledge with which it has often been employed. When, despite its disadvantages, the use of half-timber seems desirable, for reasons sentimental or otherwise, the endeavor should be to so employ it as to obtain the desired effect with as little danger as possible. It may be safely utilized for small sections of the upper walls, as this allows of its partial protection by the overhanging eaves of gables, roof and bays, and so saves both timber and plaster from much of the wear and tear of the elements. Again, the exposure may be so handled with reference to the points of the compass as to be of



A House in Detroit

Property of W. D. Stearns, Esq. *Stratton & Baldwin, Architects*

further considerable help in this connection. By using plaster — or better, brick — for the first story, a more enduring wall can be secured and one better suited to vines, while that portion appearing above the surrounding shrubbery still conveys the effect of half-timber to the passer-by.

If the effect is obtained by the application of framed battens upon the face of a solidly built brick wall, after the modern English fashion, we have to add to the cost of the brickwork the cost of cement plastering and the extra material and labor of framing the woodwork, a matter of probably seven or eight per cent beyond the cost of a brick dwelling. In America we are more likely to build a frame house of wood, board it, and then place our exterior finish upon this background. Plastering between the battens is more labor and takes more time than if the surface was not broken up by these timbers. That means an increased cost for the items of lathing and plaster over that of finishing the exterior in cement plaster alone. We have also the additional expense of furring for battens and of milling, handling and applying the latter, in addition to the cost of the stock. The more intricate the framing, the more the batten surfaces are "treated," *i. e.*, adzed, stained, etc., the greater their cost; running up from above four to six per cent more than an all-plaster exterior finish; while, as we shall see, the additional expenditure has actually injured the "skin" of the building; and perhaps seriously affected the life of the wooden structure.

When applied in thin battens and plaster upon the outside of a wooden wall, more than ordinary care must be taken to obtain a continuous and weather-tight covering for the structure. At least one coat of plaster should be floated on before the timbers are applied. The other two coats may then go on after the battens are in place, so helping to tighten joints and prevent rain



A House at Des Moines, Iowa

Showing Limited Use of Half-Timber Work in Connection with Brick

Property of D. S. Chamberlin, Esq. *William G. Rantoul, Architect*



A Seashore House with Entire Superstructure of Half-Timber

Property of Eben D. Jordan, Esq. *Wheelwright & Haven, Architects*

working in behind the false timber from the sides. The edges of the upright battens and the lower edge of the horizontal strips should also be rabbited out on their inner surfaces so that the outer face is wider than the back. This allows a clinch that helps to hold the mortar in place, while a tighter joint and one that is better prepared to counteract the effect of shrinkage is secured. Then, when the battens shrink in width — as is inevitable — the joint opening beside them can do little real harm and is only of surface extent.

For contrast with the rough surface of the plaster panels, the exposed faces of the pseudo-timbers should be finished with a smooth-cutting tool. This will bring out the grain of the wood, which may be emphasized by applying a thin stain. Paint should not be used, as it fills up the grain, smooths over the surface and keeps the newness of the structure distressingly before the eye. A stain may darken the wood to a rich brown or silver gray tone, as may be best suited to the scheme of treatment, while it also — if properly selected — adds immediate "age" and "weathering" to the woodwork. To maintain a dark stain, frequent renewal will be necessary. If naturally dark wood be used in the first place, raw linseed oil will often give the best effect, leaving more of a natural weather-worn look as its life ends. Occasional re-oiling is also essential to properly preserve the wood.



A Coachman's Cottage at Tuxedo

The second story having an effect of half-timber but formed of boards, painted white, between bands of darker wood

Property of Richard Delafield, Esq. *Donn Barber, Architect*

Two prevailing methods of carrying out these constructions are more particularly shown in the illustrations.

It is also most important to thoroughly protect, by flashing, the upper surfaces of all horizontal strips of timbering set into or upon the plaster. When it is possible to set these cross-bars entirely outside the plaster face, with a good quarter inch clearance behind them, excellent durability results without any consequent loss of effect. This ingenious subterfuge was employed in the half timber and brick cottage by Mr. Fox, and yet no possible scrutiny of the photograph will disclose the fact.



A House at Grosse Pointe Farms, Michigan

Illustrating a half-timbered feature against a background of rough-cast

Property of R. M. Dyar, Esq. *A. W. Chittenden, Architect*

If a rougher timber effect is desirable the face of the batten may be "adzed" or "chopped" after it leaves the planer, so as to roughen it into something approaching the aspect of the old rough-hewn timbering. The timber itself should always be carefully selected; and oak, chestnut and hard pine (in the sequence named) are the most generally favored woods. Care should be taken to keep battens large rather than small in size, as most old work was timbered in very heavy, almost clumsy, beams.



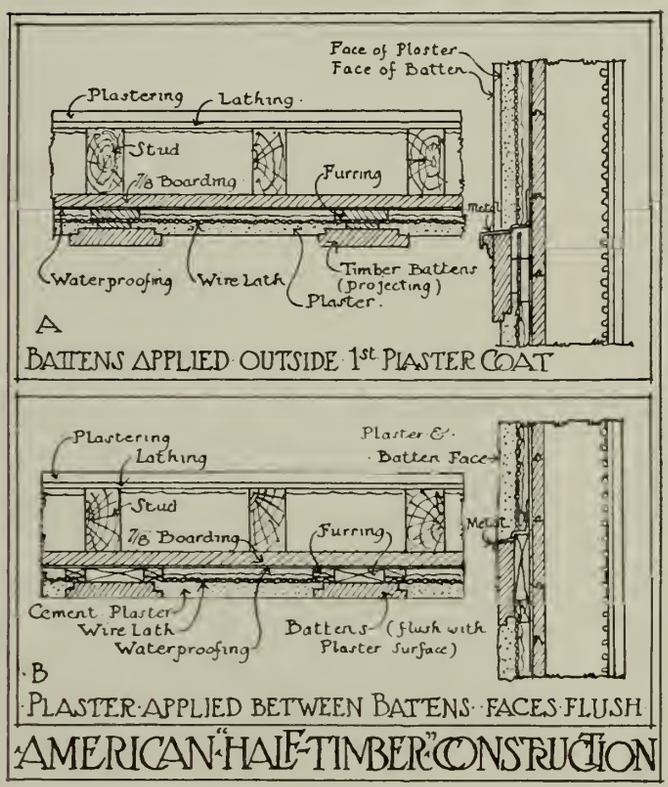
A Salem Artist's Studio in Half-Timber

It would be most interesting to construct a small timbered house in the old manner and so acquire actual knowledge as to the modern expense of this method of building; otherwise any attempt at making such a statement would be too entirely an essay into the realms of pure conjecture to be of any value. Meanwhile we are not really limited to the use of wood battens and plaster for obtaining a half-timber

effect. As we have already departed so far from the narrow path of truth and verity, why should we hesitate at one more step, one more "imitation?" Having "faked" the beamwork, why not "fake" the plaster, especially if by so doing we may overcome the greatest structural defect in the entire construction of our American "make-believe" building? As it is the effect we are striving for, it is certainly allowable to obtain it in a manner better suited to resist the severity of our climate, provided a simpler way be found; and when it also happens to be the least expensive, costing about the same as shingling! But soft, let us on.

Upon a small bay, or within the partially protected pointed apex of a gable, instead of plaster we may use rough spruce or hemlock seven-eighths inch boarding, laid perpendicularly, with *unplaned* side outward, and of sufficiently wide stock so that the joints will come behind the upright battens. As the latter are, in small structures, rarely placed farther apart than twelve to fourteen inches, this is quite feasible. Then the boarding representing the plastering is painted a dirty white, the battens stained and also planed smooth or adzed to further increase the surface differences between the imitation plaster and the imitation timber.

If the frame boarding is matched, laid close, thoroughly tarred with heavy tarred paper, mopped with tar and laid with a wide lap and tacked with galvanized large-headed tacks (the same treatment as for the rough-cast or plaster-and-timber house), the dwelling will be made tight back of the applied surface and any moisture working into the perpendicular joints cannot do much damage. All upper horizontal surfaces must be carefully flashed and in every way the same care taken as though plaster were employed. With this treatment some considerable expense is saved (*all* that of masons and plastering — the carpenters now do all the work); there is no danger of plastering weakening or falling off; and the projection of the batten seven-eighths or one and one-eighth inches — as the case may be — beyond the face of the imitation plaster, obtains the addition of a slight demarking shadow. The disadvantages are that the boarding requires painting from time to time and, oc-





A Gardener's Cottage at Dover, Mass.
Property of B. P. Cheney, Esq. *John A. Fox, Architect*



Property of Louis Beezer, Esq.

HALF-TIMBERED HOUSES AT PITTSBURGH

Beezer Brothers, Architects



Property of W. C. Mellor, Esq.

casionally, splits from the nailings. It also cannot be used in combination with any wall surface finished in "real" plaster or rough cast, as the imitation is then readily disclosed.

With an exception here or there — surely the little *tourelle* in the Manchester stable courtyard hints of a French original — the most pleasing American uses of half-timber work have all been inspired by English precedent; and, almost invariably, half-timber has been used upon but a small portion of the house. The remainder of the dwelling seems best composed of materials that contrast by restful surfaces and attractive color; either brick or plaster preferably. The dwellings illustrated plainly point this moral; always those utilizing half-timber motives most simply and sparingly, with the largest proportion of plain, restful surfaces, unadorned, are the most successful. Shingles, although a cheaper substitute, are too hard and fussy and their defects of color too glaring to permit them to appear at home or in accord with half-timber.

Used with plaster a most satisfying instance is Mr. Chittenden's "Dyar House." The picturesque stable courtyard at Manchester has something of the informal freedom and charm of a pleasing sketch. It does much to make up for the vulgarity and garishness of the unwieldy house that belongs with it. The importance of surrounding accessories to half-timbered features could not be better illustrated than by the two buildings from the office of the Beezers; and the charmingly formal quaintness of the Toronto House is well contrasted by the invitingly careless grouping of the Salem studio.

To-day the best type of modern dwelling employing half-timber is the direct descendant of the unostentatious, simpler English cottage-dwelling; part brick and stone, part plaster and —occasionally, for an overhanging second story, a projecting gable, balcony or bay — half-timber. Despite an over-cultivated and refined clientage demanding the employment of level and angle, the sharp and distinct alignment of timber, and of verge-board; notwithstanding we are endeavoring — by "half-timbering" in shallow battens, employed as a mere veneer upon the real wall construction of our buildings — to ape a style and a construction that is otherwise past and gone; — so employed it is a means of obtaining an effect attractive in itself and, when well and rightly used, carrying on its face its own sufficient warrant for still existing. Perhaps the two Detroit city dwellings are almost too archaic; they hover on the very verge of being overdone. A little less timber surface, a little less detail (itself maybe too carefully based on historic precedent), possibly only a little more surrounding foliage is needed to make them more satisfying and less nervous than they now appear, defects that have been excellently corrected in the rambling, homelike, "Englishy" dwelling at Grosse Pointe by a gifted young designer.

Mr. Fox's delightful little brick and timbered cottage is, by all odds, the most attractive attempt that I know at expressing in old English vernacular a modern American dwelling problem. This appears, in spite of the uncompromising forbid-



A Lodge on a New England Estate
John A. Fox, Architect



THE SHAKESPEARE HOUSE AT WELLESLEY COLLEGE

An Example of Entire Half-Timber Effect. *Charles K. Cummings, Architect*

dingness of the chill New England landscape. Finally, the two most delightfully modern essays in the application of English half-timber usage to our modern local conditions have been saved for the last. They display neither pedantic research nor utter disregard of precedent; but rather something of both these extremes has been successfully expressed with simplicity, "up-to-dateness," and a delightful informality that especially suits them to their American environment.

Attempts that have time and again proved the inappropriateness of the English full-timbered building to our local conditions leave, as a notable exception, the little chapter house belonging to the Shakespeare Society at Wellesley. Nature has provided surroundings almost like those furnished by the English island; style is historically appropriate and suggestive of the purpose and employment to which the building is put; and, even more important, the structure itself is so reserved, so simple and direct, that it amply satisfies the beholder and quiets any half-conscious doubts as to its appropriateness that he may possess. The timber being so sparingly employed — showing comparatively broad and satisfying expanses of the restful plaster — has perhaps gone far to assist in its self-justification.

After all is said, however, we must acknowledge the possession of other materials, more ethically appropriate to our local conditions and more adapted to our customary modern methods of construction; materials that have, perhaps, also proved their right of existence by many centuries of use. Brick we still employ. It is as native to us as to the English builders of Queen Elizabeth's time. Plaster also is ours by right. Both these surpass half-timber for durability and equal it for æsthetic purposes. Wood we also have plentifully provided for us by nature. Therefore why should we seek the worship of strange, foreign gods? Why not be satisfied with what the Lord doth provide?



"Miradero" and its Mountain Backgrouna

"Miradero"

A Beautiful Retreat in Southern California

By Mary Louise Graham

THERE is some haziness as to the exact meaning of the word "Miradero," though all definitions bear a suggestion of distant vision. Perhaps the most satisfactory, because the most definite, is the interpretation of a watch tower upon a high place, an appropriate signification for this particular Miradero, two miles from the little town of Santa Barbara, California. It stands out, a conspicuous and beautiful feature, seen for miles about. The approach is not steep, so, in spite of the extended view of the Pacific with the chain of outlying islands spread out before the gateway, the height attained is unrealized until you pass around the house and look off, over the deep canyon below, to the mountains. Then you realize that it is truly Miradero.

The houses, the original cottage and the more imposing house that supplanted it, were built for a home by Miss Anna Blake, to whom Santa Barbara owes its school for manual training and many other benefits. She died at Miradero after a long illness involving intense suffering. She found such comfort in the beauty of the place that the idea came to her to make it possible for other sufferers to enjoy it after her death. Accordingly she left it to a young relative, a San Francisco doctor, Philip King Brown, on the understanding that he make of it a sanitarium for convalescents. To carry out her wishes has been a difficult undertaking and burdensome for a man with large obligations at a distance; but it has been done, completely and beautifully done. The house has been greatly enlarged and modified, fitted up with all necessary appliances, including a gymnasium. In every change the care has been to keep the impression of a luxurious private house.



The Gateway

The grounds, of several acres' extent, are, as the photographs imperfectly show, very beautiful. Miss Blake's garden was her great pleasure, and the planting has a charm that no professional attempts ever attain. The boundary stone wall is fringed with feathery peppers. The approach to the house is between olives. To the left is a little orange grove, to the right tall pines, garden and lawn edged with tropical trees. In front of the house is a sweep of lawn planted with



The Southern Front of the House

palms. On either side of the entrance porch are huge bushes of heliotrope, which seem always in full blossom, always in a blaze of sunshine, always haunted by a throng of bees. Behind these a tree jasmine and a banana tree, also a gnarled picturesque old cedar of Lebanon shading a little colony of begonias. Everywhere are flowers, violets (by the square yard), scented jasmine of many kinds, freezias, sweet peas, Shirley poppies, roses, — oh, it is impossible to name them! Miradero is always fragrant, but when the orange blossoms are out even the bees seem drunk with perfume. The grounds are full of birds, as every one loves and protects them, and the dark side of the canyon makes a safe nesting place.

The cottage, which was Miss Blake's original home, is most attractive, a mass of Banksia roses and Bourgainvillia, showing in effective contrast against the camphor trees and araucarias on the lawn, always luxuriant in Santa Barbara, attaining a height surprising to those in whose lives they have hitherto been conservatory ornaments.

Miradero has so many friends who take an interest in its garden that presents are constantly coming to it from all parts of the country. Patients notice and supply omitted plants and shrubs, but no rareties are lovelier than the hedge along one of the roads, an irregular mass of bloom rather than a hedge, in which the lovely blue plumbago rests against the white, yellow-centered blossoms and shining green leaves of the Cherokee rose. This is broken at intervals by a golden jasmine or a red bignonia. It is no tidy gardener-made garden, but infinitely more lovable.

The crowning charm of the place is the view to the north and east of the mountains, the glory of Santa Barbara. These, covered and softened by chaparral, change their color every hour of the day, always different and always lovely, wonderful, mysterious, far more impressive than their true height foreshadows. They say Miss Blake used to call them *The Delectable Mountains*, and the name has since come unsuggested to many. At sunset from the roof garden at the top of the house they sometimes take on a beauty almost too intense for pleasure. The dining-room is also towards the mountains, its windows and doors of plate glass seeming to let the view right into the room, a lovely accompaniment to meals.

A few feet back of the house the canyon drops sheer down, its sides clothed with live oaks. Steps lead down into a lovely wild garden, where irises, calla lilies, periwinkle, violets, ferns, English ivy and many other plants have been allowed to grow as their fancy pleased, with the result of



A Cottage on the Grounds

delicious little flower surprises among tangles of green growth. There is a little rustic house down there covered with the exquisite Muehlenbeckia, or maidenhair vine, as it is more prettily called. In the latter part of the season patients sometimes have their meals in the canyon. Indeed meals are served in any corner of the grounds the patient desires. The many balconies make delightful private dining-rooms, and all over the place are outdoor parlors containing cot beds, screens and rustic tables where a patient is as secure from intrusion as in his own room.



The Roof Garden facing the Mountains

At the bottom of the canyon runs Mission Creek, little more than a stony bed in summer, in winter sometimes a torrent big enough to drown a man and sweep his body out to sea. The creek is shaded and beautified by large leaved sycamores with their mottled bark, surely of the most magnetic, the most charmful of trees. The old Mission church is only a short distance away along the top of the ridge.

Perhaps it is because of its origin, that it owed its beginning to no spirit of gain, that the spiritual atmosphere of Miradero corresponds with its outward loveliness. It is an expensive place, but that is because prices for everything are so high in Santa Barbara, because the season is short, because right people cannot be dismissed at slack times,— above all, because the standards are so high and because so much is given, not because there is any greed for gain, — quite the contrary. Those in charge seem to be anxious to make it pay, more that they may be able to fulfill Miss Blake's desire than for any private advantage.

This spirit spreads throughout the whole establishment, owing, in a large measure, to the influence of the unselfish devotion of the manager. There are no rules, no red tape. Every possible desire of a patient is carried out, often before he can put it into words himself. There is a sense of contentment, of pleasure in service abroad that all feel. No very sick patients are taken, so there is the least possible suggestion of illness. Those who come once come again, if only for a rest, and send their friends; for anything more different from the ordinary sanitarium would be difficult to find.



A Suggestion for a House of Brick



PICTURESQUE BYWAYS OF THE OLD WORLD — III

Castle and Lake Toblino in the Environs of Trent, an Ancient City of the Italian Tyrol

The third of a series of beautiful views in which architecture is set amid the finest natural scenery, and at the same time enhances that scenery by a sign it gives of man's handiwork



A Home on the New England Shore

My Summer by the Sea

Joys of August and September Days in Happy Homes at Old Ocean's Edge

By E. L. Radnor

OLD ocean has long been man's majestic playfellow, and love for the seashore was a vastly earlier passion with the human race than joy in the mountains. Even up to the last quarter of the eighteenth century most Englishmen spoke with horror rather than with pleasure of mountain scenery, and the hotel keepers of Switzerland are forever in debt to Byron as the first poet to send tourists to the Swiss Alps. As to us Americans, a generation has stretched our seaside holidays from weeks to months.

These things were running through my mind as I packed my bag on a sweltering mid-August day and made ready to obey a sudden summons from my prospective hostess by the sea to dine and stay a fortnight. Dinner I accepted by telegraph; the fortnight I reserved for further deliberation. Long before the train drew up at the bare little station the surf light had been playing with ethereal brightness about the eastern horizon, and the pungent sea smell that greeted my nostrils as I descended from the car was only less grateful than the hearty welcome of the hostess and her carriage full of guests. My resolution in favor of the fortnight was mentally taken before I had found a seat in the carriage, for the thunder of the surf was already bombarding my ears where great breakers rolled in to beat themselves into salty mist upon the rocks or hiss their lives away in lacy foam upon stretches of smooth sandy beach, and the fascination of the sea had clutched me hard.

The colony of which my immediate friends formed a part was the more interesting because I had been in the confidence of the little group when the plan was conceived of making their summer homes together. The architect had been a brother of my hostess. He vowed that before he had half finished her house she had reduced him to a moral pulp. She had insisted in choosing the site, that the house be placed on a rocky little cape so close to the sea that the foam commonly spattered the rail of the front porch. "Why not make it a houseboat at once?" asked the unhappy architect. He took his revenge by robbing his sister of three cherished closets that appeared upon the original plan; but he had to confess after he first slept in the new house that the night-long lullaby of the ocean was worth all the dynamite expended in scooping out the inhospitable rock to receive the foundations. Later he exercised prodigies of diplomacy in saving intact one or another darling feature of the several plans. The timbered gables and pebble-dash of the house, which was destined to be a background to a picturesque group of gnarled pines, he had won by a downright fib to the lady, who had insisted upon a meaningless central tower through the roof. When one client demanded rooms of unusual size the architect in turn, whose pulp had hardened a little, now that he was no longer directly under his sister's hand and eye, refused to put pencil to paper until assured that at least a specified sum should be spent upon the



A Seashore Cottage from the Road

furnishing. "This is no mere stopping place," he said; "it is a summer home. I will have no desert areas of bare floor between tiny oases of furniture. I am not building a barn." I, who had known of the long war that preceded the triumphant creation of the summer colony, had merely stipulated that my friends should have got a soul lived into their house before I came to visit them, and hence this first summer of mine was the third of the colony.

That first evening's dinner was one of more than forty which I took in the house, for I shamelessly stayed until we saw September's golden prophecy of October upon marsh and woodland. The truth is that the divining eye of the lady discovered quickly what I myself had not suspected, that I was dog-tired with a weariness that no mere fortnight's rest could appease. Next morning there was a vastly long and luxurious easy-chair on the eastern porch, where I could sun myself and gaze at the sapphire plane of the sea, with its horizon haunted by dim, ghostly sails that crept stealthily up and down the coast or out into the vast nowhere Europe-ward. For nearly five serene hours I sat there conscious in every bone and muscle of the rest that was saturating body and soul. Then some one lowered an awning, and little tables suddenly appeared. A party of golfers trailing homeward to a neighboring cottage yielded upon a demand by megaphone three of their number to



The Ocean's Day and Night Long Lullaby

swell our company at luncheon. Meanwhile "the girl from Virginia," whom my hostess had promised in her voluminous telegram of invitation, had gone into retirement for fifteen minutes to reappear behind a maid who bore eight or ten tall glasses green and savory with fragrant mint. By some miracle of cleverness the initials of each guest were neatly engraved in the thick coating of frost that clothed his glass, and the delicious promise to the eye was fulfilled to the palate.

Not for nearly a quarter of a century had I taken my holiday by the sea. What a change from that earlier time in the aspect of the once familiar coast! Then only a few of the rich owned vast and costly piles of unsympathetic stone at a fashionable bit of the shore a mile away; now every available site commanding the sea had its half-shingled cottage inhabited for at least three months by families mostly of modest means, but of inexhaustible hospitality. Within was simple and tasteful comfort, and the broad porches were essentially the living-rooms. There were cool nights however, when driftwood fires made rainbows on the ample hearths; and there were rainy mornings when all the windows seemed curtained from without with filmiest lawn, and the crackle of the blazing logs pleasantly punctuated the pauses in the breakfast talk.

Our host came and went, giving us his Saturdays and Sundays and occasionally the better part of a week. As to the hostess, although she gave four or five hours daily to a serious intellectual task, she managed never to seem busy, and hospitality was her passion. It seemed to me that the very flower of the men and maidens from the great town forty miles away were with us for week-end parties or ten-day visits. They fell easily into the delightful neighborly ways of the place. Conventions melted like snow in April sunshine before the simple sincerity of that little colony. Young men of awful correctness came to dinner in flannels, and maiden ladies of prodigious social importance in town were scandalously negligent of formal etiquette.

It was hard to make up one's mind which of the many pleasures one liked best. Luncheon and juleps on the piazza after a morning at golf seemed a thing one could enjoy every day in the year, but there were the afternoon picnics. We went to them in every sort of conveyance — some afoot,



THE RUSTIC LANDING FOR THE "TIDY ANN"



A House Half hid in Seacoast Shrubbery

some in an open farm wagon, some sailing in the little "Tidy Ann," and only the most adventurous on horseback, for we could reach the jagged promontory on one side by swimming the horses through a narrow in-making bay of warm salt water. There was a great hollow in the rock where time after time we built our fire and toasted bread, broiled chickens with bacon, and made the most aromatic coffee. But the mainstay of the feast was a mysterious invention of the hostess, a gallimaufry which one of the guests in a moment of grateful inspiration named "edible stew." It was secretly cooked in the home kitchen days, some said weeks, before the event, miraculously carried hot to the scene, and served steaming in custard cups — a delicious triumph of the culinary art in whose deftly mingled flavors not the most discriminating palate could distinguish a prevailing taste.



The Bathing Cove

Whatever one did in that delightful colony seemed the thing that one would like best always to do,— whether one climbed the high bare rocky pastures, or explored the inland pine groves, or guided the restless "Tidy Ann" over the gray-blue waters, or read a book in a cool corner of the piazza, or stretched idle limbs before the glowing hearth when sea and sky were one in the slant gray downpour of an all-day rain. And then, when all else failed, there was gray old ocean waiting for a frolic, or silently spreading before perceptive eyes his splendid panorama of glittering waves and snowy sail. The one drawback to it all was the haunting fact that it must come to an end. With the courage of her own hospitality the hostess managed that the end should come with the charm of the place unbroken, for our last dinner was taken after a golden, late September day, before a roaring fire in the great dining-room, with no sign of the break-up anywhere in sight and twenty guests at table. Two hours later a swift night train whisked us off to town, and my summer by the sea was left to me a flawless memory.



Entrance Lodge and Gates

"Pitkerro" in Forfarshire

AN OLD SCOTTISH HOMESTEAD INCREASED IN SIZE BY ADDITIONS HARMONIZING WITH THE ANCIENT ARCHITECTURE

THE WORK OF R. S. LORIMER, A. R. S. A., ARCHITECT

NO student of architecture who, be he amateur or professional, has taken the trouble to look even superficially at the history of Scottish buildings can have failed to notice the curiously national character that pervades them.

He will have seen also how this character is, if anything, more markedly present among domestic than among ecclesiastical work, and that the whole series of these dwellings stands apart from the gallery of European architecture, either of mediæval or renaissance periods, to form, if not a style, at least a very definite and circumscribed variation on the common stock.

Among the causes contributory to the formation of this type of work the first place must be assigned to that exclusiveness which geographical



ENTRANCE TO "PITKERRO"



THE CHAPEL



ENTRANCE TO THE CHAPEL



THE NORTH FRONT

(*This wing is entirely new*)



"PITKERRO" FROM THE SOUTH

position imparted to social customs in Scotland, and the second to certain climatic and natural conditions which exerted an influence hardly less potent than the first.

The elements with which this style is built up sprang directly from the very difficulties that had to be compassed. Here were building stones and granites so coarse and hard to work that ornament and moldings had of necessity to be used as sparingly as possible; wall surfaces were rude and uneven and, as the rough winds of winter drove rain through the masonry, however thick, a covering became needful both for effect and protection. Thus the outer coats of harling or roughcast, common all over Scotland, came to be laid on.

Steep roofs were of course indispensable to throw off the heavy snows; and as the social life was slow to change its rough and somewhat lawless character, so did the squire and country man cling to a type of dwelling which they could easily defend, if need arose, and which when times were more secure still proved itself a not uncomfortable home.

From the point of view of the architect, to whom the qualities of this national work do not appeal in vain, no architectural tradition could be more inviting and no problem more pleasurable in its solution than that of assimilating modern needs with an artistic motive so admirably fitted for development.



THE TURRETTED GABLES

Few better examples of the proper handling of this inspiration could be adduced than the work at "Pitkerro," to which Mr. Lorimer has laid his hand during the last few years.



THE HOUSE FROM THE BURN

Till then "Pitkerro" was the plain and simple country house of an old Scottish family, a long, low and rather ugly quadrangular block with truncated turrets at two of the corners and a low-pitched roof. Additions have increased the premises nearly threefold, and but for the substructure of the older building the work is all from Mr. Lorimer's



"PITKERRO" — THE HOUSE FROM THE KITCHEN GARDEN

designs. The whole of the north block is new, and as one approaches the entrance along this northern front the cold and rather somber effect of the architecture is impressive, prompting a desire to hurry for the comfort within.

Roughly speaking the plan is L shaped, the two arms being nearly equal in length and enclose on the south side an old flower garden which has been remodeled to work in with the new buildings.

The charm of all this work is in its simplicity and absence of effort; it is just good building without fuss or pretence, and the small amount of ornament that there is has about it that cheerful fancy and restraint which are inseparable from all Scottish ornament, a spirit which Mr. Lorimer has made quite his own.

In the ironwork, too, the same feeling is present, — a naturalistic tendency in flower and foliage treatment with fantastic bird forms and a certain *naïveté* which is very attractive. M. B.

Bungalows of Logs

THE BEST MATERIAL FOR WOODLAND HOMES IS THAT CUT FROM THE SITE

BY A. RAYMOND ELLIS

THE so-called bungalow of to-day includes almost every type of abode used either for hunting and fishing or "roughing it" to a palatial summer home with every convenience; but ordinarily it is a roughly built shelter one story high, comprising a large living-room and chambers, surrounded by a piazza and covered by a low roof. The cooking is usually done in a cook house or "lean-to" a few yards away. The floor of the bungalow is raised two or three feet from the ground and the windows are large, many of them opening to the floor as doors. This is the type usually found in foreign countries built of light flimsy native material. But we moderns must not go to the woods and live as our remote ancestors did, as, in fact, they were obliged to do. We go to the country for recreation, from choice, to store up energy to enable us to withstand the strenuous existence in the city during the principal part of the year, and therefore we require a comfortable dwelling. I would advise any one intending to build such a habitation to consult an architect skilled in woodcraft. Let him examine the site, tell him your desires and

state frankly what it must not exceed in cost.

The location should be a commanding one, conveniently located for the sake of health on elevated ground, near a small swift brook or a spring or better overlooking a lake. Such a location would naturally have the best outlook. All rotten or unsound trees should be cut down about the site, as otherwise a wind storm is very likely to send their branches crashing through the roof.



A Chalet of Hewn Logs



The Main Wall of Hewn Logs
The Balconies of Boards

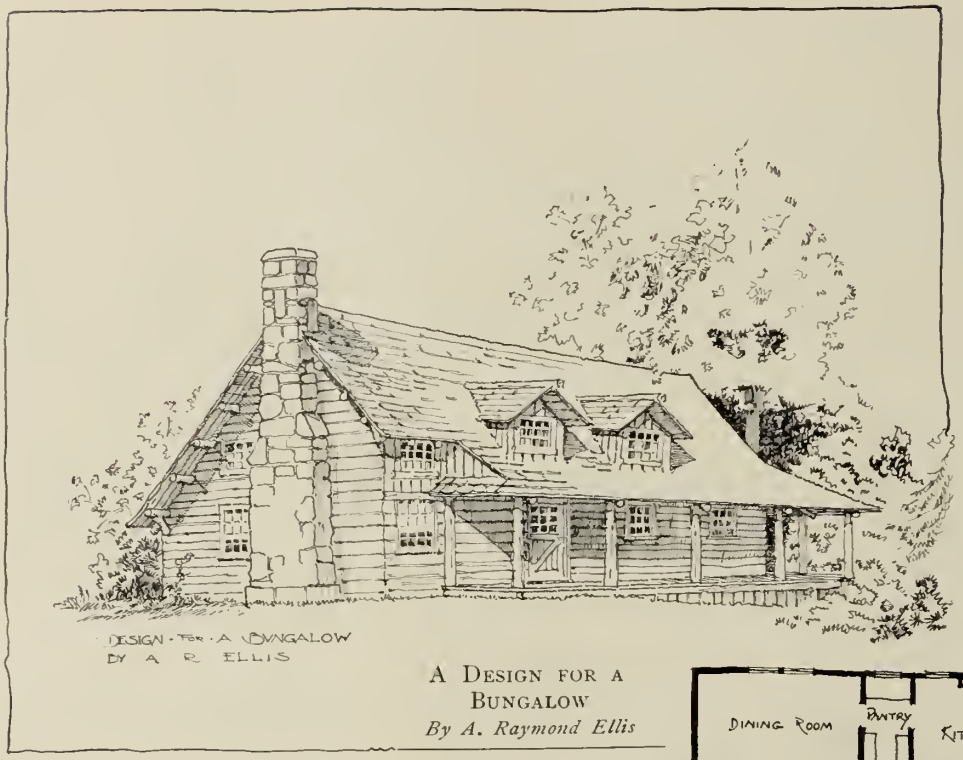
The choice of material is a matter of taste and expense. In the judgment of the writer no material surpasses the rough log or looks better. This means the material must be close at hand and preferably cut and hewn on the spot. Spruce, pine, hemlock, cedar and tamarack are all available. Hard woods are also used, but are when green heavy to handle and cut. Rough stonework for chimneys and foundations adds to the beauty of the bungalow and gives also a look of stability.

The foundations, if not of stone, should be of cedar posts placed in holes three feet deep at least and the posts cut off about ten inches above the highest point of the site. If the land has a very uneven grade there may be enough head room under the first floor to be available for a cellar.

For the walls above the foundations straight, sound



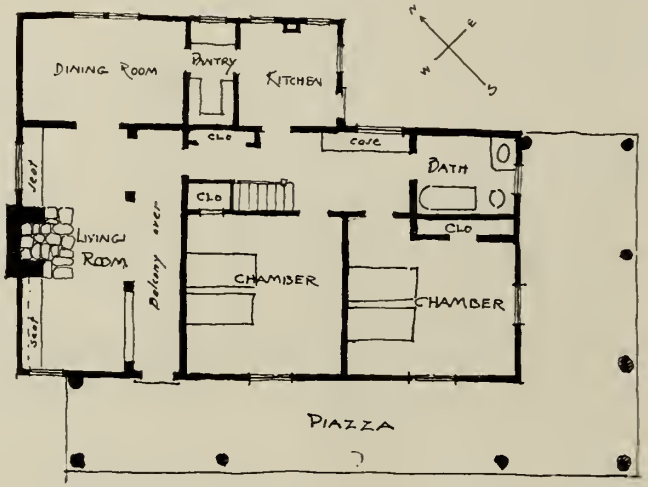
Hewn Logs used for the Framing Only



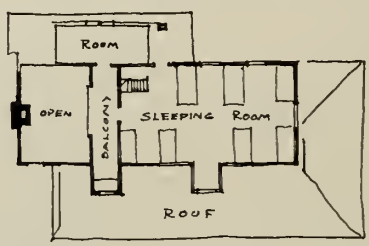
A Design for a Bungalow
By A. Raymond Ellis

bark they are more likely to be free from insects and borers. The bark can be stripped easily during June; but if the bark is to remain on, all the logs should be cut in the late fall and winter. The utmost care must be used in hauling or floating logs, and when hauling them unstripped they should always be on skids.

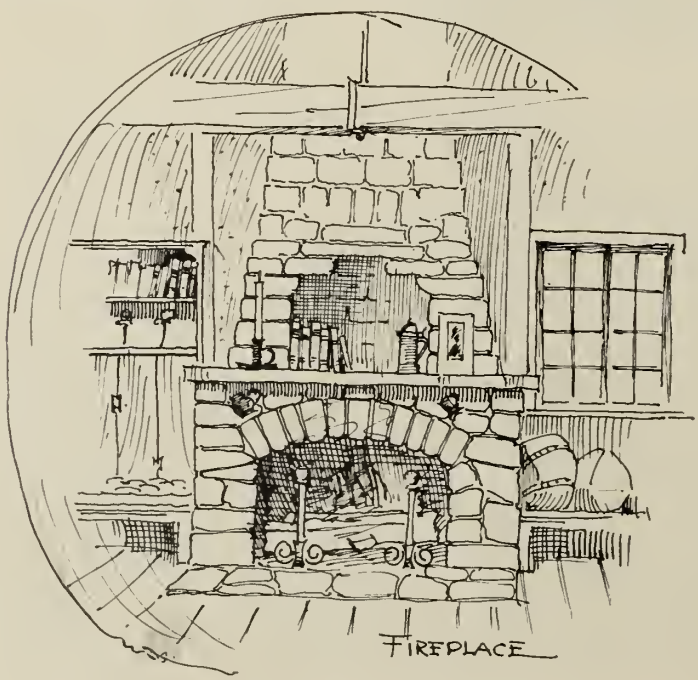
The Swiss and Norwegians hew the logs into a square or rectangular shape; halved together and pinned and uniform logs should be used from six to ten inches in diameter, laid horizontally and notched upon each other. The log should be flattened on top and bottom sides so as to prevent chinks which will permit the weather to drive in. These chinks are sometimes filled with moss or clay. The details and best method of construction I shall have to leave to your architect and woodman. The logs with the bark left on look the best; but if the logs are stripped of their at the corners they are very effective, but the method is expensive.



First Floor Plan.



Second Floor

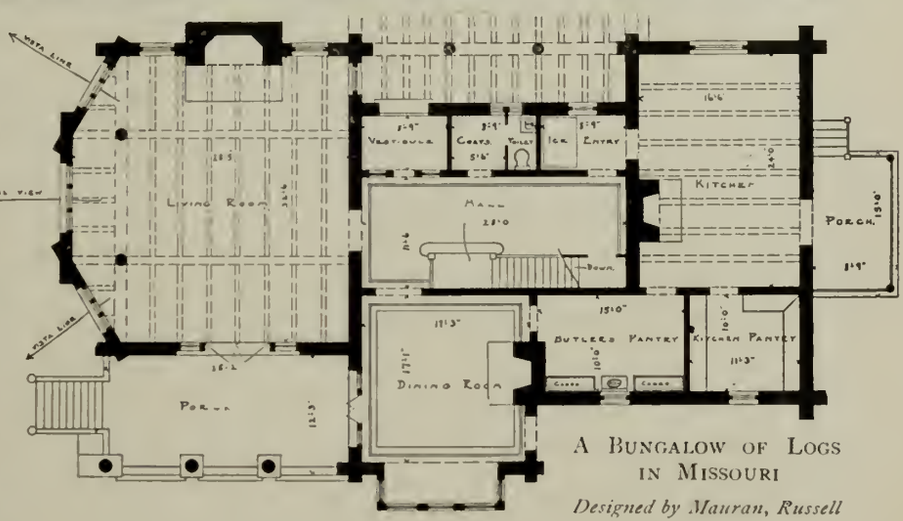




Elevation

In building the outside walls no attention is paid to doors





A Bungalow of Logs in Missouri

Designed by Mauran, Russell & Garden, Architects

and windows until the top of the opening is reached, then the top log is cut the proper width across the opening, in which a cross-cut saw, handled by a man on each side, is placed and the opening cut down to its proper depth. The logs on which the floor rests should be flattened on the top face to allow the floor planking to lie even, and the interior walls, if not sheathed, should be dressed or hewn smooth. Tops of trees when straight make good rafters. The roof should have sufficient pitch to allow the rain and snow to slide off easily and also to prevent the wind in a driving storm from forcing rain and fine snow under the shingles.

The bark, after being stripped from the largest logs, usually in lengths of four or five feet, may be laid on the ground and flattened out and then cut up and used as shingles. If well lapped they do very well temporarily. The floors should be laid of spruce or pine in narrow widths. Usually two thicknesses are laid, the second or top floor being laid at right angles to the one underneath.

The chimney should be built up as the rest of the work progresses. It should be laid in cement mortar and well "flashed" where it passes through the roof. The wood should in no case extend into the wall of the chimney.

The furniture and inside finish can all be made to have a rustic appearance if hewn out of the tops and limbs of trees; but the style and completeness of the furniture must finally depend on the individual taste of the owner.

The accompanying plans and sketches illustrate the above forcibly. The large living-room of the first design, with its balcony all formed of rough-hewn timber, should be stained a soft green or a Flemish brown, not too dark. Then if furnished with heavy mission or rustic furniture, some Oriental rugs and the usual knickknacks of

of the owner's choice, it would make a charming room. The same color scheme carried out in the alcove used as a dining-room would lend a bit more to the main room in size. The remaining rooms should be merely stained a natural finish or possibly painted. The chambers and general sleeping-room under the roof should be furnished with bare necessities only, to be clean and healthful.

An outbuilding roughly constructed, with a place for the storage of ice and possible shelter for a horse and carriage, would be found useful; and in case no stream is near, the rain water could be collected on the roof and conducted to a cistern with a bed of pure charcoal and clean sand to act as a filter. This would insure pure soft water for all purposes.

The Off-Season Garden

What to Plant on the Grounds of a Suburban Home Unoccupied During Mid-Summer

By Charles Downing Lay

ONE reason why flower gardening is so little practised in suburbs of large cities is the custom we have of leaving our homes for three months in the summer and going to the coast or the mountains. The home garden is left neglected and unobserved during the most important season of the flower year, and it would be strange if we cared to undertake the work and expense of a garden when we cannot give it personal attention at the most necessary time and can enjoy only the beginning and the end.

Then too there is an idea that an ordinary village lot is too small for any gardening, but the experienced know that with good soil and sufficient sunlight no place is too small for some gardening, even if it be reduced to the scale of a Japanese toy.

Unfortunately there is little opportunity for most people to see the plants which might be useful in a small space or in a limited season, and generally the knowledge of such plants is confined to the more experienced amateurs.

It is the object of this paper to suggest a few of the many good plants which will bloom after October 1 and before the pæonies in June, and to hint at their use in a small garden. The blooms of this long and mostly cold season are perhaps the daintiest and loveliest of all the garden flowers. They lack the gorgeousness of the summer flowers, with their luxuriance and profusion of bloom; but to those who know their delicate charms they are far more entrancing and have the additional interest of being more intimately dependent upon the weather, which, however, in average seasons near New York permits some flowers to show themselves in the coldest winter months.

The preparations for this winter garden should be done in midsummer — the plan thought out, the bulbs and plants ordered and the ground got ready by the end of August.

The bulbs for next spring's bloom should be planted early in September and other planting done in October and the following May.

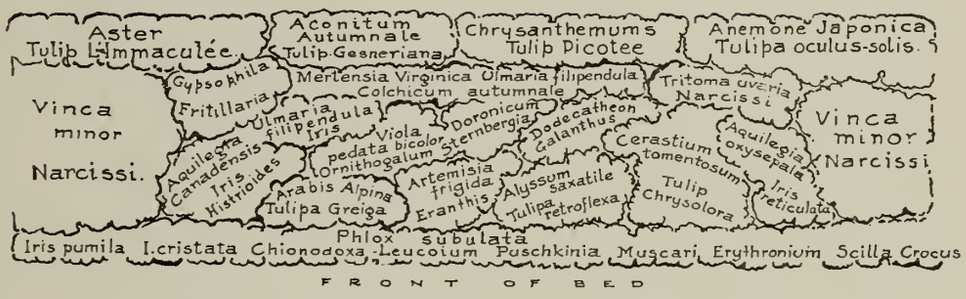
The attempt should be made, as suggested in the accompanying plan, to grow those plants together which bloom at different seasons, or to put an early and late kind together, so that there will be the greatest amount of flowers in a given space.

Thus tulips which bloom early in the spring and ripen their leaves in May or June are planted with chrysanthemums, which start late in the spring and do not blossom until October. An additional advantage of this arrangement is that the ground is not left bare after the withering of the tulip leaves, but is covered by the chrysanthemums.

Several plants are used in this way which do not flower in our season, but whose leaves make a good carpet for the ground and allow the bulbs to push through and flower and disappear. Such is meadowsweet (*Ulmaria Filipendula*), which blooms in June.

It is not expected that the garden will look well in summer, and all that is done to make it so

is aside from our main purpose. The first bulbs of the September planting to bloom will be the colchicum (*C. autumnale*) and its white and double white forms, and the purple, white-centered *C. speciosum* and the violet and white checkere d *C. Aggripinum*. These can be planted with the graceful blue-pink Virginia cowslip (*Mertensia Virginica*) which flowers early and loses its leaves by the end of June, and both can be planted with meadowsweet.



Planting Plan for an Off-Season Garden

Sternbergia lutea, the autumn narcissus, can be planted with wolfsbane (*Doronicum plantagineum* or *D. Caucasicum*). These are early yellow composites. The snowdrops (*Galanthus*) in favorable weather bloom throughout the winter, if we can include the autumn species which are ordinarily not satisfactory unless grown in a cold frame. The spring flowering kinds, of which *G. Elwesii* is the best, begin with the first thaws in January and February and last until the other spring bulbs are at their height. They can be planted with shooting stars (*Dodecatheon Meadia* and *D. Jeffreyi*), delicate cyclamen-like flowers, brilliant reds or white, which bloom in May.

The crocuses begin in October with *C. speciosus* and *C. sativus* and "weather permitting" continue through the winter with *C. Imperati* to *C. Susianus* and the many named varieties. They can be planted in the grass or with moss pink (*Phlox subulata*). The winter aconite (*Eranthis hyemalis*) blooms from January to March. It is a delicate yellow blossom borne above a palmate leaf. It will do well under trees or shrubs or it can be planted with *Artemisia argentea*.

Chionodoxas bloom in February and March and April with the snowdrops and crocuses. They are blue and white, and the best are *C. Luciliæ* and *C. Sardensis*. Plant in the grass or with *Phlox subulata*.

Of the squills (*Scilla*), *S. bifolia* and *S. Siberica*, are early, these can be in the grass or with any low carpet plant.

The dogtooth violets (*Erythronium*) are easy of cultivation and will grow in thin grass and in the shade. There are many good varieties, blooming in April and May.

Puschkinia scilloides, like scillas, but having a larger spike of flowers, is hardy and good. The snowflake (*Leucoium vernum*) is like a snowdrop and blooms in March and *L. æstivum* in April and May.

The bloodroot (*Sanguinaria Canadensis*) always seems the most wonderful of our early flowers, and it grows as well in the garden as in the woods. It does well under trees or with the bleeding heart (*Dielytra spectabilis*) in the border. The grape hyacinths (*Muscari botryoides*) in blue and white bloom from February to May. *M. Szovitsianum* is the best blue.

Tulips are a large and interesting family with a long season of bloom. The botanical varieties are many of them exceptionally beautiful and often more satisfactory than the common Dutch tulips. Of these the best are *T. Kaufmanniana*, *T. Greigi*, *T. Fosteriana*, *T. Oculus-solis*, *T. Tubergeniana* and *T. Sprengeri*, the latest of all.

The single late cottage tulips are very large, fine flowers. All are interesting, but the best to begin with are *retroflexa*, *Picotee*, *Gesneriana*.

The single early tulips are valuable because of their earliness and brilliant color. Good ones are *Chrysolora*, *de Haan*, *L'Immaculee*, *Mon Tresor*, etc.

Tulips can be planted with any of the carpet plants, as *Cerastium tomentosum*, *Arabis alpina*, *Alyssum saxatile*, and with chrysanthemums, aconite and other autumn plants.

Daffodils and narcissi are another large family in which one can hardly make a mistake. They are all good, and most of them are hardy and easy to grow. Every garden should have the Empress, Horsfieldi, Emperor, *Barri*, *conspicuous*, *Incomparabilis*, Cynosure, Sir Watkins and Sulphur Phœnix, *Leedsi*, Mrs. Langtry. The *Poeticus ornatus* and *grandiflorus* are better than the type. Narcissi can be grown with red-hot poker (*Tritoma*

uvaria) and with myrtle (*Vinca minor*). *Trillium grandiflorum* is the best of the family. It will grow in shade or with *Ulmaria*. The crown imperials (*Fritillaria Imperialis*) bloom early, and there are many interesting forms in reds and yellows. *F. Meleagris*, the snake's-head, Fritillary, is good. *F. tulipifolia* is excellent. *F. aurea* is most curious. They can be planted with *Gypsophila repens*.

The star-of-Bethlehem (*Ornithogalum*) is about the last of the bulbs to flower before the pæonies, and its simple white is very pleasing.

The Iris is a large family and the early kinds are attractive but almost unknown. *Iris reticulata* and *I. histrioides* bloom about at the same time in February and March. *I. Bakeriana* and the native *I. cristata* are good and early. *I. pumila*, *I. verna*, *I. cuprea* are worth while, and so is the infinite variety of German Iris. Except the German Iris and others of that size and type, which had better be grown alone, the irises can be grown with *Phlox subulata alba* or with the early columbines (*Aquilegia Canadensis* and *A. oxysepala*).

Anemone blanda is a good spring flower which should not be forgotten, and of course the lily of the valley will not be left out. It would not be a garden without that breath of May.

In the spring following this autumn planting the chrysanthemums, aconites, Japanese anemones, asters etc., should be planted in the spots selected for them among the bulbs.

There are many other plants which can be used for a garden of this limited season, and many good shrubs which will be mentioned in a subsequent paper.

"SEE AMERICA FIRST" is an apt phrase American railroad and resort bureaus have speedily embraced. As this country becomes more and more independent of Europe the words have increasing weight. They strongly appeal to those who fear a sea voyage; also, in another sense, to those who have time to travel neither over sea nor over this continent. In this sense "seeing America" must be done at close range, within the compass of a week-end, a single Sunday or even a Saturday afternoon. Newport, the big cities and their stock exchanges, Coney Island, the Chicago stock yards and the ruins of San Francisco belong to us, it is true, but they are not our best. Niagara Falls, Mt. Washington, the Rockies and the Golden Gate are too extreme to be typical.

The homeful countryside is, after all, our most precious and intimate possession. It is here that our civilization began and will forever continue. It is this countryside alone which our fellows, traveling abroad, remember as America. It is too little appreciated and seldom explored. To know it requires no other equipment than the seeing eye. It may be traversed between rise and and set of sun by shank's mare or bicycle, by trolley or automobile, — never by train, for train travel removes one always farthest from the soil. Then there is the canoe, by which many states may be completely seen and known. The canal boat has its charms, but its lethargic movement comes the nearest to no traveling at all. Many beautiful rivers in historic sections of the country are plied by small but comfortable steamers that, carrying none but dwellers along those particular shores, afford to an observant visitor all the delights of entering a strange and primitive province. One could regularly devote himself to one or two day jaunts within fifty miles of the oldest American cities and for years be explorer and discoverer to one's self and neighbors. The environs of the Atlantic seaboard cities teem with historic interest, and there are localities near them which have human delights as well. How few Americans really know their finest rivers, having traversed these, as rivers only can be traversed, by boat! How few know the obscure waterways of the Chesapeake and have seen the characteristic towns still remote by a hundred miles from any railroad! Who, but a few hunters, have seen the great inland sounds of the Carolina coast! In the West, where history awaits to-morrow to infuse the land with recollection, natural scenery more than fills the temporary void. Cities are known, but regions which contribute their best to these cities are ignored. To name such regions would be to catalogue real America as Walt Whitman tried to catalogue it.

As American homes become more beautiful, the land that bears them will assume a grace vying with that of any far-sought country and worthy the appreciation of the keenest eyes. Let no would-be traveler ignore such a spectacle because it is familiar and can be seen easily.

G. N. M.

The Best Kind of Porches

Not merely Narrow "Light-Snatchers," but Pleasant Outdoor Living-Rooms, and to be enjoyed as such

By Elizabeth Knight Tompkins

IN all parts of the country the passer-by sees innumerable porches on which no one ever sits, — a waste of more things than space and lumber. The reason why they are not used is, I am sure, a mystery to their owners. The porch idea appeals supremely to home-builders; why the reality is less attractive they do not divine.

Unless porches fulfill certain conditions, they are always disappointments; and yet people, under the enchantment of the idea, disdaining the experience of others, go on repeating the same mistakes year after year. It is men who are usually most in love with the porch idea; sometimes the insistence on it is their only positive contribution to the new house. And the idea is charming, — an outdoor vine-draped sitting-room of which informality and unconventionality have the ordering, a place where cigars and dusty boots come unrebuked, made picturesque with potted plants, rugs, cushions and wicker furniture, hammock strung and steamer chair strewn.

With this ideal in their minds, deluded home-builders attach to the fronts of their houses a shelf six feet wide in full sight of the street, or encircle their sitting-rooms and libraries with a twelve-foot light-snatcher, making the legitimate functions of the rooms impossible on cloudy days and sending the family upstairs to their bedrooms for cheer and comfort.

These two canons can be laid down decisively: that a narrow porch is worse than no porch, and that a porch which keeps light and sunshine from the house does not pay for itself; the discomfort and gloom which it causes on dark days are more important than the pleasure it affords in warm weather, if it chance to be one of the few porches that are really used. In ordinary latitudes, the summer days when the superior shading property of a porch over awnings is felt to be an advantage do not in any way compensate for the rainy days, the overcast days. If one is sensitive to weather conditions, as most of us are, though we deny it even to ourselves, the depressing effect of a day in a room from which the light is artificially withheld is great, out of all proportion to the cause, — especially when one considers that there is not the slightest necessity for building a porch after this fashion. All the requirements can be reconciled, quite easily reconciled, if specialized intelligence be put into the planning, and ample porches can be provided without one room being the worse for them; for it is to be remembered that porches not only take the light from a room, but they also, except in the brightest summer weather, spoil the light they leave. A porch, by reflecting it, has the same flattening effect upon the light that is produced by the near neighborhood of another house.



A Porch pleasantly screened by Shrubs

A side room in a house, with the next only a short distance away, can never be made an attractive



An Outdoor Living-Room



The Porch which gives Privacy

place to sit, no matter if the light be amply sufficient or if the occupant sits out of sight of the outlook. The truth of this proposition was shown in a picture exhibited in Boston last summer. A girl sits crocheting with her back to the window in a room which the spectator knows to be a side room with a wall near by. The effect of the reflected light is so wonderfully true that he can hardly believe he cannot see out of the window.



A Porch on Three Sides of the House

On the arrangement of light depends much of the charm and charmlessness of houses. The putting of a porch about or in front of a room is a twofold evil; it takes away the charm of the light, and it also prevents the addition of charm by the bringing of green things close to the windows.

The roofless porch is a possible solution of the problem, though seldom a satisfactory one. The light falls harshly upon it, and the uncovered porch, being the traditional terrace, seems to demand expensive treatment. When produced in wood a terrace has a somewhat tawdry, unsubstantial, theatrical-scene effect, heightened by the fact that, probably from some economy in the building, many of them have a way of sagging at their edges and deviating from the horizontal.

In many modern houses the porch is put on one side of a corner room, leaving the other open to the light. This solves the problem in regard to quantity, but seldom in regard to quality. If the opening into the room on the porch side be big enough to admit direct as well as reflected light, the effect is often excellent, but small windows ending short of the floor produce that same flattened, charmless effect. A sliding glass door, four or five feet wide, divided into little panes, or long French windows are good, especially if the porch outside be made attractive with plants and other porch furniture.

A better plan, however, is to put the porch in an angle made by the main house and a wing, or to build out a large square porch projecting in the fashion of a *porte-cochère* (in our corrupt American use of the term), and screened by glass, perhaps, at one end, to give the sense of the outdoor room rather than the exposed platform; for to possess the livable quality a porch much have a certain quality which we will call cosiness, for lack of a more exact word. We are so thoroughly civilized, so used to our houses, that, unless by way of an exceptional experience to match an



The Spacious Porch of a Seashore Home



A Place of Quiet Retreat

exceptional mood, we do not like an impression of too great openness. By this distaste the neglect of many porches can be explained; they are not cosy.

Such porches as these can be made to fulfill the porch ideal; they can have all the fancied charm. They can be partly, or completely, glassed, if the climate demand, heated, and made available for all weathers.

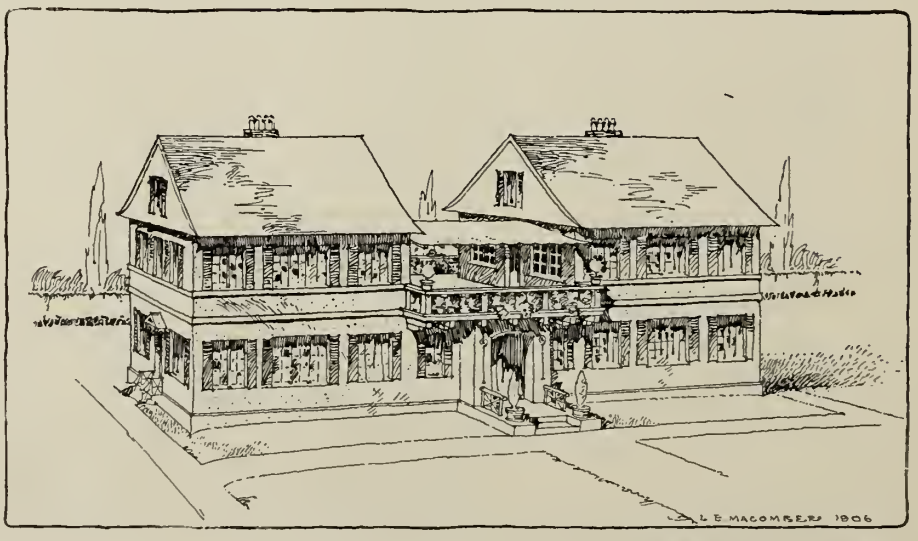
The exposure of a porch is all important, but no general laws can be laid down under this head, as the conditions vary with locality and climate. It may be safely said that a porch on the west side of a house is, unless the conditions be exceptional, of little use. An east porch is the most generally serviceable; it is also the best exposure for eating out of doors.

Another piece of stupidity on the part of builders is ignoring the first essential of a porch, privacy. Here is the third canon: unless you have the mental equipment of a village gossip, a porch that does not command privacy is a waste of money. One wonders over the countless houses in the suburbs with large, expensive porches a few feet from the sidewalk, every corner of them open to the gaze of the casual passer-by. One might sit on such porches for the twilit half hour after dinner, but I cannot imagine any other use to which they could be put by people of delicacy. Even to a person devoid of self-consciousness, the idea of losing one's self in one's pleasure, work or companionship under the inspection of alien and unsympathetic eyes is disagreeable.

The privacy and cosiness problems are difficult in climates lacking the facile vegetation that makes the charm of California porches, with their bamboo, rose and jasmine screens and hedges. The baldness, the nakedness of eastern homes never ceases to jar upon eyes that have been accustomed to easily devised and consequently ever present seclusion.

Personally, I should put my porch and all my family life at the back of the house, relegating my kitchen to the side or even the front. Better still, I should devise a spacious upstairs balcony. A properly planned balcony is a delightful place; it lends itself to *négligée* and intimacy in a way that no downstairs porch can do, not to speak of its use as a sleeping room in warm weather.

A roof garden is the best of all. I cannot imagine building a house without one. I should



A House with "Roof-Garden" Porch reached from the Bedrooms



A House with a Roof Garden
F. S. Allen, Architect

put my servants on the lower floors, as well as all the unindividual rooms, and reserve the top floor for the holy of holies — a library worthy of the name, opening wide upon a roof garden, awning-shaded, or even temporarily roofed, open to breezes, yet made private and cosy by a hollow railing two feet wide, filled with earth and drained at the bottom, full of blossoming plants. What a delightful retreat it would be, out of the way of the work and confusion of the household, a place to bring one's favored guests to, a place to dream, work, eat, or tend one's babies in! Why do we not have more of them and banish our unused porches?

TO fill in the East River, adding eight square miles of dry land to New York from the Battery to Hell Gate, is a daring scheme which, it is reported, has been suggested by Thomas A. Edison. A surprising proposal at a time when the physical difficulties of New York are being overcome by improved means of transit and from a man who has done much to make that means of transit possible. That accretion is the evil of New York is a fact that will be surely realized in future when seconds of time between calls at business offices are not valued so abnormally as they are to-day. Easy transportation, extending the area in which New Yorkers may live and pursue business, while not increasing the area of concentrated and lofty building, is the only remedy for this evil. Certainly it is not to be found by destroying a natural and superb waterway. There are many forces acting upon a great city other than the pressure for additional square feet of office room. Water commerce, light and air for workers, wholesome conditions for the inhabitants are but a few of these. To appropriate any of the water area around New York would be but to repeat Nassau canyons by the score.

"WASHING a hill away" is a process employed by a land improvement company near Baltimore. The summit of a hill was to be lowered by nine feet. The operations covered an area fifteen hundred feet long and three hundred wide. From a stream near by water was forced at eighty pounds pressure through eight-inch pipes to a five-inch reducing nozzle and then against the wall of earth. This fell in cartloads every few minutes, and so thin was it, with the water added, as to be easily conveyed through pipes to an abandoned pond which the company wished to fill as a part of the improvement plans.

The Home Grounds

Planning for Leaf Mold. — Everyone knows that leaf mold is the most desirable constituent of the soil of potted plants. It furnishes a large element in the soil in which Nature grows her plants out of doors, and the immemorial experience of gardeners has shown it to be of greatest value in the growing of plants indoors as well. It is a simple matter to provide a supply if one will plan for it in autumn when the leaves are falling. If there is a corner in the garden somewhat sheltered from the wind and screened from observation the leaves may be piled up in a great heap, covering them first to prevent their being blown away. This heap, the following season, will have greatly dwindled in size, but will be easily converted into leaf mold. To hasten this an occasional forking over in the spring will be of advantage. If a smaller supply is wanted and there is no convenient corner in the garden the same end may be attained by filling a few old barrels with the leaves and allowing them to remain exposed to the weather. For this purpose the barrels now so largely used for shipping sweet potatoes and other produce are excellent on account of the fact that there are openings between the staves which permit rain water to escape. Even a single barrel or large box filled with leaves in autumn will, if left exposed to the weather, furnish a helpful supply of mold for the house plants the following season. — W.

. . . .

In Buying Fruit Trees it is nearly always worth while to order from the catalogue of some regular nurseryman, rather than to buy from tree agents or from the lists of the great seed houses. The tree agents usually charge about four times the nurseryman's price and the seed houses usually charge about twice the nursery prices. In either case the trees will probably come to you direct from the nursery and it is better to deal directly than through a third party. Good fruit trees can now be purchased at such reasonable prices that it is a pity that every one with a little vacant land should not set them out. A comparatively recent development in the nursery business which is well worth the careful consideration of every one that buys trees is the idea of pedigree trees, that is trees budded with scions from bearing trees which are remarkable for the quality of their fruit or the earliness of coming into bearing or both. It certainly is worth while to buy trees of this sort rather than those which are budded from non-bearing nursery stock, according to the common practice.

. . . .

Protecting Trees from Mice.—Probably the most general injury to young fruit trees that now occurs in the northern states is that done by mice in gnawing the bark during the winter. With the destruction of hawks, owls, foxes and other natural enemies the meadow mice are increasing to a very great extent and every year the complaints of the injuries to fruit trees are widespread. The best method of protecting young trees from such injury is to tie around them a strip of wire screen. By getting wire screening two feet wide and cutting it into strips of ten or twelve inches each these strips can very readily be fastened around the tree and held in place by three or four pieces of annealed wire. The bottom of the screening should be slightly covered with earth to prevent the mice from gnawing under. There will thus be provided a very efficient protection two feet high, which will last for many years.

. . . .

A Handy Leaf Rake.— It is often troublesome to rake fallen leaves from the lawn in autumn with an ordinary wooden hay rake. The leaves fall back over the top in a most exasperating way. Such a rake may be greatly improved for use with leaves by tacking a bit of burlap or other stiff cloth in a triangular shape, extending along the top of the main piece that holds the teeth and a short distance up the handle. The rounded ribs that brace the rake will help to hold it in position, preventing sagging, and a rake so modified will be found much more serviceable than it was before. — W.



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CAUTION: Every piece of "Standard" Ware bears our "Standard" "Green and Gold" guarantee label, and has our trade-mark "Standard" cast on the outside. Unless the label and trade-mark are on the fixture it is not "Standard" Ware. Refuse substitutes — they are all inferior and will cost you more in the end. The word "Standard" is stamped on all of our nickeled brass fittings; specify them and see that you get the genuine trimmings with your bath and lavatory, etc.

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ONE of the largest and most modern bathing resorts in the world has just been finished in St. Joseph, Mich., says the Chicago *Evening Post*. It is the Whitcomb Mineral Bathhouse and Hotel, situated on a bluff overlooking Lake Michigan and the St. Joseph River and especially attractive for the tourist. Those who have visited it praise the new structure as a work of art. The two-story building has cost $60,000. The floor, the wainscoting, the desks and the bathrooms are constructed of solid "Novus sanitary structural glass," three-quarters of an inch in thickness and of a milky whiteness.

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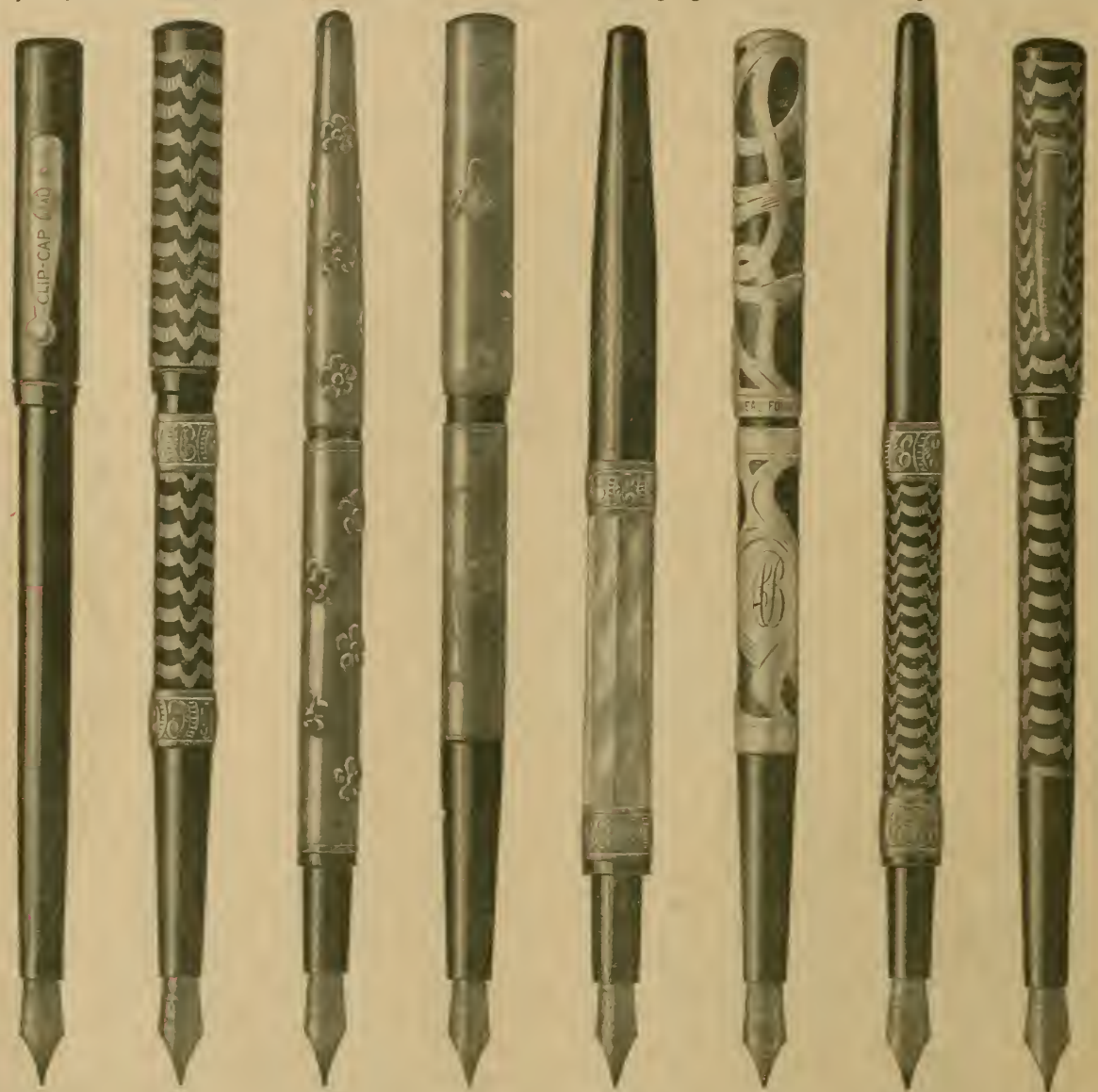
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